ML
710
K6

THE ART OF PLAYING THE MODERN CARILLON

JOHN KLEIN

J. FISCHER & BRO. - - - - - GLEN ROCK, N. J.

LIBRARY OF
WELLESLEY COLLEGE

PURCHASED FROM
LIBRARY FUNDS

Received Mar

Sole Agents:
L. J. CARY & CO. LTD.
16, Mortimer Street, London, W.1.

THE ART OF PLAYING THE MODERN CARILLON

BY

JOHN KLEIN

No. 9337

Price $6.00

J. FISCHER & BRO. GLEN ROCK, N. J.
HARRISTOWN ROAD

PRINTED IN U.S.A.

Sole Agents:
L. J. CARY & CO. LTD.
16, Mortimer Street, London, W.1.

music Library
FINT
'110
K6

© Copyright, MCMLXI, by J. Fischer & Bro.
International Copyright Secured
All rights reserved—no part of this book may be reproduced in any form without permission in writing from the publisher, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in magazine or newspaper.
Printed in U.S.A.

Respectfully Dedicated
to
GEORGE J. SCHULMERICH
the
Founder
of the
Modern Carillon

MUSICAL CONTENTS
with ANALYSES

Page

Transcribing and Arranging 1
Method of Instruction 1
The Carillon 2
Keyboards 3
Touch 4
Expression Pedals 4
The Use of Expression Pedals (during Performance) 5
The Tremolando 5
Repertoire 6
Rehearsal 7
25-note English Bells 8
Praise God from Whom All Blessings Flow ..... *Old Hundreth* 12
Sweet and Low ..... *Barnby* 13

25-note Flemish Bells 14
Holy God, We Praise Thy Name ..... *Katholisches Gesangbuch* 16
America, the Beautiful ..... *Ward* 18

61-note Harp Bells 21
Greensleeves ..... *Old English* 22

25-note English and Harp Bells
Holy, Holy, Holy ..... *Dykes* 26
Juanita ..... *Spanish Air* 28

25-note Flemish and Harp Bells
Ye Sons and Daughters ..... *Traditional French* 30
To a Wild Rose ..... *MacDowell* 32

37-note Flemish Bells
Minuet ..... *Bach* 34

37-note Flemish and Harp Bells
Gaudeamus Igitur ..... *Traditional* 36
The First Nowell ..... *Traditional English Carol* 39

49-note Flemish Bells
O Sanctissima ..... *Sicilian Mariners,* 1794 42

49-note Flemish and Harp Bells
Sweet Hour of Prayer ..... *Bradbury* 44
The Swan ..... *Saint-Saens* 46

61-note Flemish Bells
Old Folks at Home ..... *Foster* 49

61-note Celesta Bells 51
The Blue Bells of Scotland ..... *Old Scottish Air* 52

"Americana"® Bells 57
The Emerald Theme ..... *John Klein* 58
In Mirabell Garden ..... *John Klein* 62

25-note Three Manual Carillon 67
The God of Abraham Praise ..... *Leoni; Hebrew Melody* 68

Schulmerich "Carillon Americana"® Bells 70
Nobody Knows the Trouble I've Seen ..... *American Spiritual* 72
Americana March for the Carillon ..... *John Klein* 74

®—"Carillon Americana", "Arlington", "Americana" Bells, "Coronation" are registered trademarks of Schulmerich Carillons, Inc. of Sellersville, Pennsylvania.

PREFACE

This instruction book on "The Art of Playing the Modern Carillon" is designed to acquaint the student carillonneur with the methods used in transcribing and arranging music for the carillon as well to present the technical know-how in performing.

Music examples of well known compositions are offered as exhibits to illustrate what can be done in transferring a familiar melody or a piano or vocal composition to the Carillon. Accompanying each composition are notes which point out what has been done in the adaptation or arrangement from the original. It is strongly suggested that the student read the notes very carefully, at the same time referring to the music. In addition, the student should analyze and play the music over and over until he becomes completely familiar with the style of carillon playing. Only through this procedure will the student be able to become proficient in adapting and arranging his music for the carillon.

The carillon is not a piano; it is not an organ. It's only similiarity to a piano or an organ is the fact that the bells are played from a keyboard. Anyone who has an elementary skill in keyboard technique, can easily apply this technique to the carillon. Some performers will play in a more elaborate or a more simple style than others. Whatever the case may be, the Carillon should be understood as a musical instrument so that the true beauty of the bells may sound to their best advantage.

Carillons vary greatly in size depending, of course, on the number of bells in the installation. The availability of space and funds usually determine the initial size of the carillon. This book, chapter by chapter, covers the various size carillons manufactured by Schulmerich Carillons Inc. of Sellersville, Pennsylvania. Reading material and musical examples throughout the book are designed to acquaint the student with carillon technique ranging from the simplest 25-note English Bell Carillon to the largest carillon in the world, the Schulmerich "Carillon Americana" Bells, an instrument consisting of nearly 1500 Bells.

There are two styles or techniques of carillon-playing. One is the traditional style which is of necessity limited to the possibilities of performance on the traditional cast bell carillon. The second is the contemporary style of carillon-playing which is, although unlimited, applied to the multiple-bell carillon. This instrument of two keyboards provides dual or more sets of bells, either for use separately or in combinations, allowing unlimited exploration and experimentation in the art of carillon-playing. Whichever style the student wishes to master, one thing is essential: he must acquire through study and practice the rudimental and fundamental knowledge of the principal functions of combining two or more bells to produce music.

The Art of Playing the Modern Carillon

TRANSCRIBING AND ARRANGING

There is a vast difference between the musical terms Transcriptions and Arrangements. Both terms, of course, apply to the process of adapting a musical composition from one medium to another. In this case the terms refer to the transcribing and the arranging of music for the carillon.

Transcribing music for the carillon simply means adapting a composition from another medium, in its simplest and most playable form, for the carillon. In other words, to transcribe music from one medium to another means merely to exercise the craft of adaptation.

Arranging music, whether for the carillon, the orchestra, or for any other medium means that you have entered the field of creative composition. To write a musical arrangement, one must develop a composition utilizing creative ideas based on an existing theme. The composer actually uses this process in creating his own composition; he invents the theme or a germ of a musical idea, and then expands the piece with creative musical devices until it is developed into a full composition whether it be in a simple or an elaborate form.

The craft of transcribing and the art of arranging music for the carillon, plus original compositions, are exhibited herein.

METHOD OF INSTRUCTION

This book on "The Art of Playing the Modern Carillon" is, in a sense, a do-it-yourself method. It is up to the student reading this book to study it thoroughly, to read the text material over and over again, comparing the analysis material with the musical examples, and eventually applying all of the instructional methods, both practical and theoretical, to the carillon itself. Only through this procedure can the student acquaint himself with the necessary requirements for improving his musical knowledge and technical ability as applied to carillon playing.

The suggestions given as instructional material in the beginning of the book, are to be applied step by step throughout each composition. Whatever is applicable to one composition is, generally speaking, applicable to another composition.

Throughout this book, certain pointers in the form of analysis are discussed about each composition. From the smallest to the largest carillon, each sized instrument is presented as a separate chapter; and accompanying each chapter are musical compositions, both sacred and secular. Although the pieces for the large multiple carillon are more elaborate in style than those written for small carillons, the same principles must be applied throughout. In other words, the advice given in the beginning of the book with the very first number must be carried forward, thereby retaining the elementary instructions for application to the larger carillons wherein a more elaborate style of playing might be used.

What is a Carillon? When did it have its beginning? What is its history? From what did it evolve? Where did the Carillon begin? Why is it called a Carillon?

These are questions whose answers every carillonneur should know. Suffice it to say that this instruction book on "The Art of Playing the Modern Carillon" is primarily concerned with the technical problems confronting the carilloneur's performance. Although the historical data concerning the history and the origin of the bells in a carillon is of great importance, it would seem almost superfluous to delve into a lengthy and completely adequate discussion about the history and the origin of the carillon in a publication of this size, all the while recognizing its importance of attempting to fulfill a specific need.

The publication of a work of this kind has been under consideration for several years: the reason, to provide the carillonneur with a "Do-it-Yourself" instruction book on the subject of how to improve one's technical equipment in the art of carillon-playing and, in a lesser sense, to stimulate the imaginative process of increasing the carillonneur's repertoire.

Therefore, to begin the study of the carillon, we shall not attempt dissertations on the subjects: When did the carillon have its beginning; what is its history; from what did it evolve; where did it begin; and, why is it called a carillon?

We shall begin with the question: "What Is a Carillon?" To present the subject in a more pertinent fashion, the question should be phrased, "What Is A Carillon Today?" Or, the subject, instead of in the form of a question, might simply be titled, "The Twentieth-Century Carillon", or "The American Carillon."

Let us begin then, after assuming that every carillonneur will have referred to standard reference works to acquaint himself with the historical significance and the origin of the bells in a carillon, that the modern carillon, as we know it today, consists of a minimum of twenty-five chromatically tuned bells which are playable from a keyboard.

We are not concerned about the shape of the bells, or whether the bells hang in a tower and are suspended from the beam with or without their own crown; and we are not concerned with the weight of the bells or their dimensions; and, not the least, the action of transmission bars directing the action on the keyboard or clavier, nor what the keyboard looks like. We are only concerned with the definition that the carillon, as we know it today, consists of a minimum of twenty-five chromatically tuned bells which are playable from a keyboard.

In passing, it might be appropriate at this point to point out that carillons vary in size from the minimum 25 bell instrument up to one of nearly 1500 bells.

In observance, one might say that this book on "The Art of Playing the Modern Carillon" begins with an obliquity in as much as no space is devoted to the usual historical background of the evolution of the traditional carillon. Everyone surely is aware that progression in industry and in art has at times made rather meteoric strides in advancement. Generally speaking, in the history of music and the arts, the creative individual preceded the development of theoretical treatises and mechanical invention. This has not been the case in the development and the advanced and rapid growth of the carillon.

It is understandable and quite natural that in the twentieth century development-work began for the mechanical and artistic improvements that would culminate in the ultimate perfection of the carillon as we know it today. Mechanical and electrical inventions, new discoveries in metallurgy, and constant experimental work gradually lent impetus to the growth of the art of campanology, thereby releasing modern playing facilities that cleared up many of the disadvantageous factors that were part of bell-ringing for centuries.

In the early part of the last thirty-five years, reliable and accurate experimentation was relentlessly conducted by Schulmerich Carillons, Incorporated, of Sellersville, Pennsylvania, "The Bell Capital of the World", who pioneered the vast field of electro-acoustic bells. The result: the development of carillons which are far superior in every respect to the best campaniform bells ever built. These modern instruments provide the same rich tones of the finest of traditional bells, but at a small fraction of their cost. Tonally, each bell is held to close tolerance in tuning; and each individual bell is not only in tune with itself, as to the several partials in relationship to its fundamental, but in tune with every other bell in the carillon.

With the development of the now famous Schulmerich Carillons, installations both large and small sprang up in over 6000 locations throughout the world: in churches, in schools and universities, in Town Halls, cemeteries, parks, music conservatories, historical shrines, etc. It is not surprising that the beloved and much sought-after carillon should have spread its popularity so rapidly, especially after the decline in bell-founding during the 19th-century, for now, of real importance to institutions was the fact that no massive tower structure was needed to support the carillon. With the contemporary carillon, only a few ounces of metal is required to produce the tones of bells weighing many tons, and at a fraction of their cost. When struck by their small metal hammers, these tiny, genuine bronze bell-tone generators create sounds barely audible to the ear. The minute vibrations which produce these sounds are, through the magic of specialized electrical amplification units, built up to equal or exceed the volumes of desired, satisfactory bell music.

No longer is it necessary to pull the rope with mighty effort to hear the stirring tones of a bell of many tons; and the drudgery of playing the carillon from the

clavier has been replaced by the simplicity of the modern electric keyboard. Today, the bells ring at the touch of a finger.

This, then, is the carillon: a minimum of twenty-five chromatically tuned bells which are playable from a keyboard. The definition is simple and straightforward.

We take for granted that each bell in a carillon is accurately tuned and that all the bells are in perfect tune with each other. We recognize the fact that carillons may vary in size from a minimum of twenty-five bells to an existing one of nearly fifteen hundred bells; it can have one keyboard or three, plus a full pedal clavier. The more bells in a carillon, the greater variety of timbres of the different sets of bells; consequently, the result is the multiple carillon.

It takes few words to define a modern carillon; and suffice it to say that today's carillon is a musical instrument of perfection.

Of general interest to carillonneurs is the fact that the Schulmerich Carillon Studio in Sellersville, Pennsylvania, is the home of the largest carillon in the world, an instrument consisting of 1453 bells. This carillon itself is what is now known as stereophonic—that is to say it is constructed with dual sets of bells, thereby genuinely allowing the performance to emanate from two distinct directions. The two manual keyboards each contain the following sets of chromatically tuned bells:

61 Flemish Bells — 8-foot pitch
61 Harp Bells — 8-foot pitch
61 Celesta Bells — 8-foot pitch
61 Minor Tierce Bells — 8-foot pitch
61 Quardra Bells — 8-foot pitch
25 English Bells
25 Chimes
25 Celestial Harp Bells
49 Flemish Bells — 4-foot pitch
49 Harp Bells — 4-foot pitch
49 Celesta Bells — 4-foot pitch
49 Minor Tierce Bells — 4-foot pitch
49 Quadra Bells — 4 foot pitch

In addition to the manual keyboards, there is also a pedal clavier made up of the following:

32 Flemish Bells — 8-foot pitch
32 Harp Bells — 8-foot pitch
32 Celesta Bells — 8-foot pitch
32 Quadra Bells — 8-foot pitch
32 Minor Tierce Bells — 8-foot pitch
25 English Bells
25 Chimes
25 Celestial Harp Bells

The various sets of bells are drawn into play by the use of stop tablets. Four expression pedals control the dynamic levels. A variable electric tremolando control permits the artist to trill on single notes, octaves, or chords.

This is the largest exhibit of the Schulmerich "Carillon Americana" Bells, the ultimate of perfection and refinement of all carillons.

We now have sojourned through the maze of details defining the answers to our original question: "What Is a Carillon?" There is no more reason for delving into the historical background about the origin of a carillon in this book than there would need be, if a flute student were to pick up a book on Flute Instruction and discover that a large portion of the book was devoted to the historical background and origin of the flute! Indeed, an historical knowledge of one's instrument will obviously improve the conception of style in playing his instrument, therefore, it is strongly recommended that every carillon student refer to standard reference works and pamphlets in order to acquaint himself with the carillon's historical growth.

Perhaps it is obvious to some readers that the subject of bell-tuning has not been mentioned up to this point. Since the carillon is made up of a set or sets of chromatically tuned bells, it is not only important, but it is obligatory that the carillonneur learn about the complex tonal structure of a bell. The carillon, although played from a simple keyboard, has little relationship with a piano or an organ. The carillonneur is concerned about how to play bells. Therefore, in order for the student to perform adequately on the carillon, he must understand the tonal structure of the bells. A bell is a bell, one of the most beautiful percussive sounds created by man.

The two most important sets of bells in a carillon are the English Bells and the Flemish Bells. Because of the importance of these two sets of bells, separate chapters are later devoted to the explanation of their use based on their complex tonal structures.

But first, the student-carillonneur should be concerned about the peculiarity of touch on the carillon keyboard, the nomenclature of the manuals and the expression pedals, and the technical mechanics of operating the Expression Pedals and executing the familiar carillonistic tremolando.

KEYBOARDS

The nomenclature for the keyboards is as follows:

1. For a two-manual carillon, the upper keyboard is known as the SWELL, and the lower keyboard the GREAT.
2. For a three-manual carillon, the upper keyboards are referred to as SWELL and GREAT, and the third manual, the lower keyboard is known as the CHOIR.

Abbreviations: Sw., Gt., and Ch.

TOUCH

Staccato, Spiccato, Legato, Portamento, Marcato, Semi-legato, the Accent, etc.: these are terms familiar to all performing musicians. They can be executed or simulated on all musical instruments except the carillon. The carillonneur can make no distinction between various touches. The bell is struck; and its two qualities of tone, the ring of the bell and its natural decay, evolve and transpire. Since the carillon is purely a percussive instrument, the carillonneur therefore can make no distinction between a staccato and a legato touch. He cannot even connect his tones like the percussive piano, for he virtually has no control over the touch.

To the student carillonneur the question arises: what sort of touch is used on the carillon?

The answer is: no special touch is required. When metal strikes metal, the point of contact is the same whether the key is struck with precision and strength or whether it is gently caressed. Therefore, affected mannerisms between the hand and the keyboard are entirely out of place.

Changes of tempi, dynamics, and expression are all possible on the carillon; but accents, sforzandos and dynamic phrasing must all be simulated with a time-element. The hesitant pause just before a so-called accent, will give the illusion of the next bell or bells to sound louder; and likewise the spacing of notes within a melodic line will give the effect of the musical dynamic phrasing.

So, it is advisable for the carillonneur to, first of all, discover for himself a touch that is comfortable and one that assures for him absolute accuracy in performance.

EXPRESSION PEDALS

The Expression Pedals separately control the "Arlington" or Flemish Bells and the Harp and Celesta Bells. (On the larger carillons, expression is also available on the Quadra Bells and the Minor Tierce Bells).

The left Expression Pedal controls the following sets of bells: Harp Bell, Celesta Bells, Quadra Bells, and Minor Tierce Bells.

The right Expression Pedal controls the dynamic level of the Flemish Bells. In the case wherein the carillon contains a 5 octave or 61-note range of "Arlington" or Flemish Bells, two Expression Pedals control the dynamic levels of this particular group.

Keeping in mind that we are now discussing the 61-note range of the Flemish Bells, the keyboard, in a sense, divides between Middle C and C-sharp. The left Expression Pedal controls the lower two octaves, below Middle C, and the right Pedal controls the upper three octaves above Middle C-sharp. This then provides flexibility in dynamic levels for the use of the Flemish Bells throughout such a wide range of 61 notes. It is possible herein to play a group of high-pitched bells double *forte,* and punctuate with softer bass bells merely by adjusting the position of the two Expression Pedals that control the upper and lower registers. On the other hand, the two Flemish Expression Pedals enable the carillonneur to play the melody on the larger bass bells at a louder dynamic level than the accompanying embellishments played by the right hand. If we did not have the two Expression Pedals for the 61-note "Arlington" or Flemish Bells, we would have the same degree of loudness or softness throughout the entire range.

Usually there is a "Dual-Single" control switch on the console which connects both the lower and upper ranges to one Pedal. This switch can be used if the carillonneur prefers to control both ranges of the bells from a single Pedal. Another technique of controlling both ranges, without the use of the "Dual-Single" control switch, is to place the right foot in the center of both the Flemish Expression Pedals thereby having complete control over the entire range by exerting toe or heel pressure.

In order to clarify the number of Expression Pedals available, the summation is as follows: where there are two Expression Pedals available, the left pedal controls the Harp and auxiliary "Americana" Bells, and the right pedal controls the Flemish Bells. This arrangement is generally applied to multiple carillons of 37-notes and 49-note ranges. When there are three Expression Pedals on the carillon, the arrangement would be as follows: the left pedal, as before, controls the Harp and other auxilliary "Americana" Bells, the center pedal controls the lower two octaves of the Flemish Bells, and the right pedal controls the upper three octaves (from Middle C-sharp) of the same set of Flemish Bells. This three-pedal arrangement is applied to the multiple carillon of 61 note range.

If the carillon does not have a Pedal Clavier, such as is found on the "Carillon Americana" Bells instrument, the correct pedal-position for the carillonneur is to place the left foot on the left Expression Pedal and the right foot on the right Expression Pedal, or in the case wherein there are three Pedals, as explained before, the right foot is placed over the two Flemish Expression Pedals. This position enables the carillonneur to have complete domination and control over both the Flemish Bells (with the right foot) and the Harp Bells (with the left foot).

THE USE OF THE EXPRESSION PEDALS

During Performance

The function of the carillon is, basically speaking, to produce music for open-air listening. Although the carillon today can be enjoyed indoors through a monitor system, the music of the bells is enhanced when heard outdoors; consequently the carillon is an "outside instrument".

Many carillons are located in metropolitan areas where the sounds of the market place, the noise of traffic, the unmodulated voices of crowds of people, etc. all compete with the music of the bells.

Furthermore, the sound of the carillon does not always fill a specific area. The distance that the sound of the carillon travels may vary from hour to hour depending on atmospheric conditions and the direction of the breeze. Some listeners may prefer to be reasonably close to the carillon during a performance, while others may be at the distant fringe of the sound area.

Let us take one situation as an example: the listener is at a moderate distance from the source of the tone of the bells. He is neither too close nor too far away. The carillon has been playing at a certain dynamic level to the complete enjoyment of the listener. Suddenly the sound disappears. For a short period of time the listener cannot hear the bells: then suddenly the bells crescendo to a hearing-level again. If this happens frequently within a number, the listener will lose interest to the point of being annoyed.

Why did this happen? Obviously, from reasonable logic, it was because the carillonneur thoughtlessly decreased his Expression Pedals to the level of forcing the sound to disappear. What the carillonneur hears through his monitor, usually under an ideal quiet atmosphere, is not being heard outside under the same conditions. Therefore, he must be cautious in the use of the Expression Pedals. The worst offence is to pump the Pedals violently. This only results in complete annoyance for the outside-listener. It is almost safe to advise the carillonneur to avoid the use of the Expression Pedals until he has mastered the technique and acquired the consciousness of the results when heard outside.

We cannot overlook the fact in this discussion, of "The Use of the Expression Pedals During Performance" that many programs are given indoors, especially today on the modern carillon. If the audience is completely attentive and an environment of absolute silence exists, then it is safe to recommend that the artist may inject dynamic expression to his heart's content. People will, under this situation, be either thrilled, indifferent, or annoyed with the carillonneur's performance and, at least, will not have an excuse to condemn faulty expression on the carillon itself.

THE TREMOLANDO

The tremolando on the carillon is a traditional musical device. Since there is no way of sustaining a tone on a percussive instrument — at least not for any forced length of time — the tones of a certain pitch must be continually repeated. They must be repeated rapidly enough so as to give the effect of sustaining a particular pitch. This is the equivalent of the tremolo or tremolando as applied to bowed string-instruments: the quick reiteration of the same tone or tones.

Such an effect has been used by carillonneurs for centuries and, therefore, in a sense, it can be called a purely legitimate carillonistic device.

The tremolando can be executed with any compatible intervals except major and minor seconds. The closeness of the second intervals would result in a trill instead of the sustained effect of the tremolando. Octaves are especially good on the carillon.

How fast should one execute the tremolando? Based on traditional techniques, it should not be played too fast. On the contemporary carillon there is no limitation. Only the carillonneur's taste will govern the speed of the tremolando. Likes and dislikes are, in most cases, based on prejudices; so to specifically prescribe a tempo for the speed of the tremolando would be limiting the expression of the artist and the instrument.

On the modern Schulmerich carillon, the variable speed of the tremolando can be controlled with a dial. The speed can be started from almost a stand-still and increased to a point that is humanly impossible to execute by hand. The effect is excitingly new. Because the effect of this mechanical device has revolutionized the carillonistic tremolando, there exists some prejudices. But to advise that its use should be restricted to traditional technical effects, would be to ignore the very foundation of modern carillon playing. Certainly the contemporary Schulmerich carillons with all of their advanced designs far exceeds the ability of the carillonneurs school of playing today. The field is open for creative exploration.

As with all musical expressions, the application should be handled with discretion. One would naturally keep in mind that too-much-of-anything is always in poor taste.

The variable tremolando can be executed in full chords. Glissandos are not only possible, but sometimes refreshing, especially when executed in full chordal passages.

Since the automatic tremolando excites its octave when turned on, one can expect that when fingering the octave, the contacts will become locked and will blot out. As an example: when playing Middle C with the

"Octave" and "Tremolando" on, the Middle C and its octave above will quickly reiterate, thereby creating the carillonistic tremolando. Since the Middle C and its octave above are playing by the mere depression of the single key, it is obvious that to touch the octave would automatically interfere with its own action. Consequently, the result is a block-out.

The tremolando in its simplest form automatically plays reiterated octaves.

The automatic, variable tremolando should not rule out the finger-executed tremolo. For longer passages the mechanical tremolando is ideal, for it enables the carillonneur to maintain an accurate speed; but the finger-executed tremolando is of great usefulness for short phrases, such as the interspersion of half-notes with quarter-notes. The scattering here and there of the tremolo should become part of the carillonneur's technical equipment and he should literally feel it as if it were second-nautre.

REPERTOIRE

As the supreme musical voice throughout the centuries, the Carillon has always remained the beloved voice of the people. And so it is today! Its ownership has not changed, for the music of the carillon belongs to everyone. It sings in a language known and loved by people everywhere.

What kind of music does one play on the carillon?

The repertoire is unlimited. The list may include Hymn-tunes, so-called Sacred compositions such as songs and choral works, Folk-songs of many nations, Ballads, Patriotic pieces, the Classics, airs from Operas, songs from Operettas, Popular tunes, original compositions, etc. This indeed is an imposing catalog!

Where does the carilloneur begin and where does he end in planning material for his programs?

He begins by being sensible in programming appropriate material. First of all, he should plan to play only the music which he is technically equipped to perform; the music should be suitable to the location of the carillon; he should take into account the season of the year and the days of celebration; and, above all, he should program music that is generally familiar to the people.

He ends his planning schedule by being sensible in realizing that the music of the carillon is usually not part of an educational project; that he is not performing solely for a group of carillonneurs who might admire his technical skill; and he must recognize that titles and composer's names that look impressive on paper do not necessarily make good music for listening.

The carillonneur must be consciously aware of the fact that when the carillon's bells begin to sound from the tower, the music is, in most cases, being imposed on the people. Perhaps they have come of their own free will to hear the carillon. In a sense, they are not invited guests; they are not a paid-admission audience.

Obviously, such a location as the famous Bok Tower at Lake Wales, Florida, where the Schulmerich "Carillon Americana" Bells instrument, installed in June, 1957, is towered in a tranquil memorial park, is a rare, but ideal location for a carillon. But, generally speaking, most carillons are not so generously favored. Therefore, it is better to consider the average location and the average audience.

People like to follow a melody. They enjoy hearing a familiar tune. Although an audience may be tolerant and willing, too much unfamiliar bell music that taxes their indulgence will soon develop into justified complaints.

The fashionable Baroque music (c. 1600-1750) which began with Monteverdi, Gabrieli, and Sweelinck and which culminated with the polyphonic perfection of Bach, does not offer good program material for the carillon. Such music looks well, indeed, when its titles are printed on a program; but the very contrapuntal nature of the music does not lend itself to the carillon. It must be remembered that piano and organ music is not carillon music. To play music on the carillon requires a small effort of transcribing or arranging on the part of the carillonneur. Such an effort is not too much to ask of the artist performing on this supreme musical voice. The artist can never spend too much time in the rehearsal of his craft.

Isolated compositions from the pens of composers of all periods can frequently be found to be good material; and, needless to say, when these pieces are discovered, they should be placed in the carillonneur's repertoire. However, merely because the music was written by a Bach or a Beethoven or a Byrd or a Brahms does not necessarily mean that the music is good or worthy of performance. All music should be selected because of its suitability for the carillon and for its attractiveness to the listening audience. These are the only rules to observe when making up a program.

A certain amount of original carillon music is published in Belgium and in this country. This music was specifically written for the carillon by carillonneurs; and in most cases these carillonneurs were and are not composers. Consequently, the value of this material is questionable. If it is programmed, it could be said that it is done because of a sense of duty, or perhaps in respect, or possibly as an educational venture. Unfortunately, the musical vehicle of the carillon never attracted the Mozarts, the Beethovens, the Schumanns, etc. to write for the instrument. This is quite understandable when we realize that the publishing industry would have governed such a limited field. With the advent of the modern carillon, more and more fine composers are discovering the limitless possibilities and avenues of expressing themselves through this medium.

One more word of cautious advice: so-called modern music is not appropriate when played on the bells. Attempts have been made in this style of composition for the carillon and the music is available in print; however, the results are devastating! The Flemish and the English Bells within themselves make up a complex tonal structure. Consequently, with the further addition of harmonic complexities in the music, one need not stretch his imagination very far to realize the result of genuine bedlam.

In summation, the carillonneur's repertoire should include music that speaks a language known and loved by people everywhere. The few pitfalls, such as the programming of contrapuntal music, or considering material because of the fame of the composer's name, or performing music of the so-called modern school, are insignificant in number, but important rules to observe. Technical elaboration in performance should only enhance the simplicity of style. The carillonneurs — not the general listening audience — are the only souls interested in pyrotechnics on the bells.

Assuming that the carillonneur now has a conception of what kind of music is best suited for the carillon, he must consider the craft of placing these numbers among each other so as to build an interesting program. A list of compositions that are thoughtlessly thrown together does not make a good program. A recital should be like a river; that is, it should begin somewhere, it should always be going somewhere and it should end somewhere. And finally, a recital should not be too long!

REHEARSAL

There is nothing quite so important for the musician as the act of practicing. To say that this is of more importance for the carillonneur would be an exaggeration, of course; but, in any case, rehearsal for the carillonneur is not only important, it is obligatory. The musician approaching the carillon cannot take it lightly. The keyboard similiarity between the carillon and the piano does not mean that the two instruments are even closely related. A piano is a piano, and a carillon is a carillon. The very complexity of the bell-tones requires a certain theoretical approach for the carillonneur. Instead of the mere act of rehearsing his technique, the carillonneur must also practice with reasoning.

First of all, the carillonneur enjoys a great advantage with today's modern carillon because he can rehearse as long as he wants in complete privacy. On the traditional carillon practicing is limited because the bells outside cannot be silenced. When he depresses the levers of the clavier, the bells automatically will sound outside (perhaps much to the annoyance of the neighborhood). The traditional carillonneur, however, usually has at his disposal a "practice clavier" which he is obliged to use for rehearsal. This clavier is separate from the keys that are attached to the bells; and this particular clavier does not even ring the bells. It exists only for practicing. In a sense it is like having a piano keyboard that is not attached to the mechanism for striking the piano's strings! Therefore, it means practicing in silence. One cannot hear the music he is rehearsing!

Consequently, the advantage that the carillonneur has today in practicing on the contemporary carillon offers him the opportunity of hearing his experiments during rehearsal. He can discard what is bad and keep what is good. After he has spent enough time privately perfecting his material in rehearsal, he can then, through the magic of an electric switch, turn on the towers which release the sound of the bells through the great stentors.

The procedure in rehearsal is not quite the same as a pianist or an organist follows. First of all, since the carillonneur must contend with bells, he must calculate what may not be euphonious. (This subject is discussed elsewhere in this book).

Secondly, the carillonneur must strive for and rigidly control his accuracy on the keyboard, even more so than the pianist or organist. It is a completely devasting experience in sound when the carillonneur makes a mistake. He must, therefore, train himself never to strike a wrong bell. It spells disaster! It is possible for the pianist or organist to cover up a mistake while playing; and if he is a skilled artist, he certainly learns how to minimize it, at least. Whereas on the piano or organ one has instantaneous control of the release of tone, the bells cannot be silenced. They continue to ring until the tone naturally decays. On the carillon there is no such thing as sliding into the correct note from a wrong one. Once the bell is struck, it cannot be diminished. A sudden dynamic change on the piano can relieve an unfortunate situation; but, on the bells, sudden dynamic changes affect the overtones of all the bells that have been played.

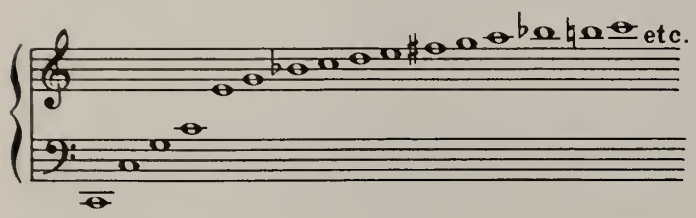
And so, it cannot be emphasized too strongly that the carillonneur must rehearse long and hard. His music, in most cases, must be adapted to the carillon from some other source; and he must train himself to be accurate.

Dynamic levels and the use of the Expression Pedals are discussed elsewhere in this book.

ENGLISH BELLS

The bell is not a "natural" musical instrument! Its sound is not endowed with nature's own series of harmonics.

The pipe, the reed, the string, and the human voice, all possess what is known as a natural series of harmonic overtones. Not so with the bell! What is it, then, that the pipe, the reed, the string, and the human voice have that the bell does not have? What is a natural series of harmonic overtones? What is the meaning of harmonics? It means simply that when one note is sounded (such as the fundamental low C in the following example) the first sixteen partials of the harmonic series would all sound simultaneously as follows:



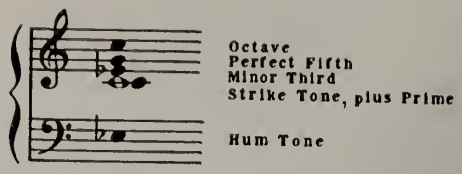
Not all of the partials, of course, sound in the same degree of intensity. Some are softer and some are louder than others. The series may continue upward indefinitely even beyond the limits of hearing. In analyzing the complexities of the vast tonal structure, one thing is strikingly apparent; there is present a predominant major third. To sum up the harmonic series, it is understood that when one note is sounded, let us say on the piano, a complex structure of fixed overtones or upper partials sounds to make up the timbre of that single note. This is known as the harmonic series. It is nature's very own!

It is apparent that the method used herein in explaining the fundamental principle is to first account for the opposite.

Since the bell is not endowed with nature's own series of harmonics, it means simply that the tone of a bell is "unnatural". And since it is referred to, as unnatural, how did it acquire its beautiful irregularities? And why is the bell's tonal structure opposite from natural?

The first answer is that man actually placed into the bell his own choice of partials. Of course, it was not by accident, but rather through centuries of experimentation that man determined which series of partials were most pleasing. The second answer as to why the bell's tonal structure is opposite from natural is because the partials or overtones of the bell include a minor third which is not present in the natural harmonic series explained earlier. This minor third is consciously close to the fundamental and it is strong in intensity.

The following is the complete partial system of the English Bell's tonal structure:



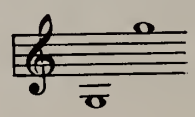
With this tonal series of partials, the bell acquires its own distinctively rich minor characteristic. Whereas in the natural harmonic series the low fundamental is the strongest tone, the second partial is the strongest tone in the bell. The strike and prime fall on the same note, reinforced by the octave to form a definite pitch. The minor third, in true relationship to the strike tone, is repeated an octave below in the hum tone. The fifth is a perfect interval above the strike.

This is the tonal structure of the English Bell. No other musical sound possesses this tone; it is this minor third partial which gives the bell its invocative, plaintive quality.

It is then no wonder that the student carillonneur is expected to thoroughly understand the make-up of a bell before he can even attempt to combine them into a coordinated musical plan, since the bell is unlike any other musical tone. With its distinctive minor third partial, it is obvious that a few peculiar problems will confront the musician planning to make bell music.

But before we go into these rather insignificant problems, — and the student is hereby assured that they are insignificant — we must know the melodic range of the 25-note English Bell or "Coronation" carillon so that we realize and understand what the size of the bells are in relationship to pitch and duration of sound. These two fragments of one's knowledge of the bells are important, for the pitch of the bells, whether they be high or low, governs the duration of time that the bells will ring. Small, high pitched bells will practically present no problem for the musician. This, of course is a theoretical subject and, obviously, a relative one. Nevertheless, on small, high pitched bells, the construction of harmony can be less complicated because the human ear is not so apt to recognize complex tonal structures in the upper frequency range. Also, the differences in speeds or tempi can vary greatly when considered whether the carillonneur is dealing with small high pitched bells or whether he must plan his music for middle range or very low pitched bells. Thus, in a matter of pitch, it is important that the carillonneur understands the range of his carillon, for the discussion that follows is concerned with a certain range of frequency to which the ear is most sensitive to vibrations.

The chromatic range of the 25-note carillon of English Bells is as follows:



The size of this carillon is somewhat enormous, weighing the equivalent of 79,462 pounds of bell-metal. When the lower G is struck, its reverberation lasts nearly eight seconds; whereas the highest bell rings for a duration of three and one-half seconds.

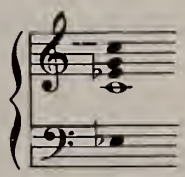
Thus, one can readily realize that here is a carillon encompassing what is known as the middle range. It is this particular range of bells wherein the carillonneur will be most concerned about the problems of making harmony on the bells.

Of major importance now that the pitch range of the English Bells is established, is to learn to understand the problems involved in creating two-part harmony, — what can be done, and what should not be done.

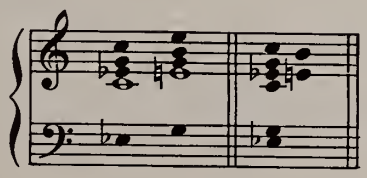
The study of the possible combinations or intervals that can be used between two bells, must begin with the tones of the bell itself. As was explained earlier, the bell with its "unnatural" tonal structure consisting of the strike tone plus prime, the strong partial of the minor-third plus the octave hum tone below, and the perfect fifth and the octave above the strike tone, make this bell one of multiple tones. Therefore, in order to harmonize a melody in two parts on the English Bells, a thorough knowledge of intervals should be acquired by the student. When he understands intervals and their possible use on the English Bells, the student will shorten his rehearsal time and avoid floundering while hunting for the suitable note during a possible "hit or miss" attempt at harmonization.

The main problem in harmonizing a melody on the English Bells is to avoid a minor-second "clash". As discussed in a later chapter, this "clash" is a relative subject; but it is appropriate to speak of it here and discover what causes the "clash" when English Bells are played in certain combinations.

When the single note C is played, the bell actually sounds the following notes:

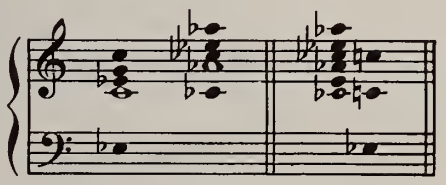


Now, if we should strike together two bells in a major third, C and E, both bells will sound their partials simultaneously, and the result will be a minor-second "clash" as follows:



The strong "clash" exists between the E-flat and E-natural. There is also one between B-natural and C; but since the perfect fifth of the E bell is comparatively weak, the "clash" is lessened.

Next, if we strike together two bells in a minor-sixth, C and A-flat, both bells will again be sounding their partials simultaneously, and the result will be not only a minor-second "clash", but also a major-seventh "clash", as follows:

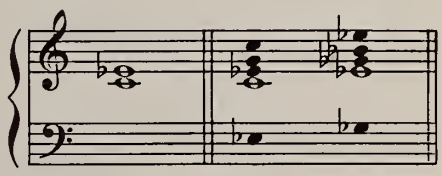


This strong "clash" is even a stronger clash in the minor-sixth than it is in the major-third interval. Major-sevenths and minor-seconds occur between C-flat and C-natural, G and A-flat, and again between C-flat and C-natural.

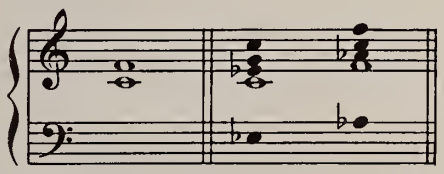
It will be recalled that earlier in this chapter it was said that the student could be assured that to play English Bells in harmony the problems are insignificant. Obviously, insignificance does not mean unimportance in this case, for it must be emphasized that the intervals of the major-third and the minor-sixth require thoughtful consciousness at all times if the carillonneur is to make his bells sound to their best advantage. And so, with this in mind, the subject of harmony on English Bells nears completion.

However, to copiously finish this subject of harmony or intervals on the English Bells, the following chart exhibits the remainder of the intervals, showing those which are compatible and those which are not:

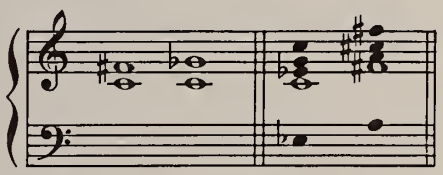
The Minor Third



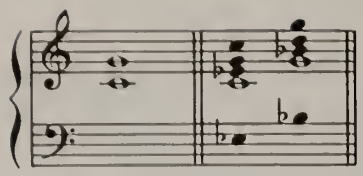
The Perfect Fourth



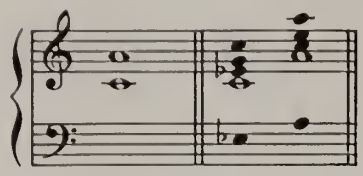
The Augmented Fourth and/or Diminished Fifth



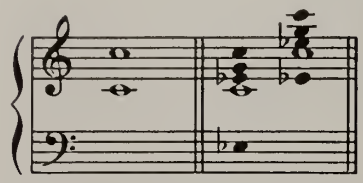
The Perfect Fifth



The Major Sixth



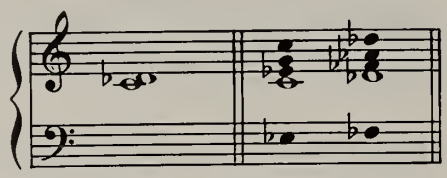
The Octave



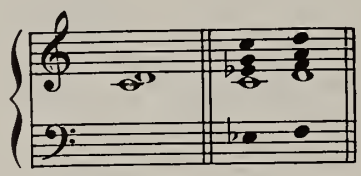
It must be remembered that the minor-third (and its hum tone) and the octave are the strong partials; the perfect fifth is comparatively weak. Consequently, on paper the "clashes" might appear to be violent, but in actual practice they are minimized greatly.

The following four intervals are incompatible:

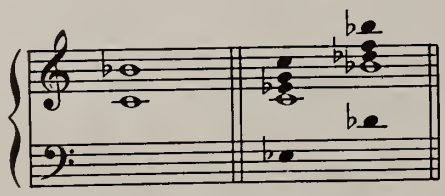
The Minor Second



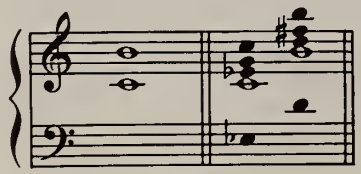
The Major Second



The Minor Seventh



The Major Seventh



Certainly much too much has been written — even though the availability of material is poverty stricken — about the peculiarities and difficulties of playing bells in harmony. There is no mystery surrounding the playing of bell music. The carillonneur needs no more magic formula than any other musician. Carillons are meant to be played by any musician for the complete enjoyment of the masses. To say that combining two bells in harmony is a complicated mass of theory and practice is an injustice to the glorious history and existence of the carillon.

Whoever cannot remember two simple rules regarding the use of harmony on the English Bell carillon — avoid the intervals of a major-third and a minor-sixth — is not worthy of experiencing the devastating delight of sounding the so-called "clashes"!

In summation, all that the carillonneur student must remember to avoid in playing harmony on the English Bells is not to play the intervals of the major-third and the minor-sixth.

All other intervals are pleasantly compatible assuming, of course, that one is not going to allow himself to be carried away and "clash" the intervals of the major and minor sevenths. One would hardly venture into this sort of harmony when applying his labors to the piano or the organ. It must be pointedly remembered that we are concerned herein only with traditional and conventional repertoire which must be harmonized in the traditional and conventional fashion.

The rest of this chapter offers suggestions for improving one's performance on the carillon.

1. A quick tempo on the English Bell carillon is not appropriate. However, in the upper register the tempo of a melody may be played faster than in the lower register.

2. Choose the correct range of the instrument, where the bells sound best, to play a song. This will require simple transpositions at times from the printed page. The advanced musician will, of course, do this at sight; the less experienced should transpose the piece in writing.

3. Always rehearse your music in private before attempting to turn on the tower stentors for public performance. It can be a devastating experience for the carillonneur who experiments while he is playing publicly, for once a bell is struck, there is no way to even slightly cover up an error.

4. Be careful of chromaticisms. If a chromatic passage must be played, be sure and play it slowly.

5. The repertoire that can be played on the carillon is vast. However, all music must be reduced to a simple melodic line with the possible addition of a reduction to the basic harmonic skeleton. Complicated transcriptions and music that goes out of range of the carillon must be discarded.

6. On the English Bell Carillon do not attempt to effect the harmony above the melody. It is best to add notes below the melody to produce a logical harmonization.

7. Play the melody in the upper register when planning to add harmony. When the melody is low, there is no room for any notes lower.

8. Two-part harmony is sufficient on the carillon of English Bells, except on the diminished chords where three to four-part harmony may be used.

9. Generally speaking, when planning the harmonization of a melody, be concerned about how many notes you can eliminate instead of how many notes you can add.

10. Keep in mind that playing a melody in single notes is one of the most effective sounds on the carillon.

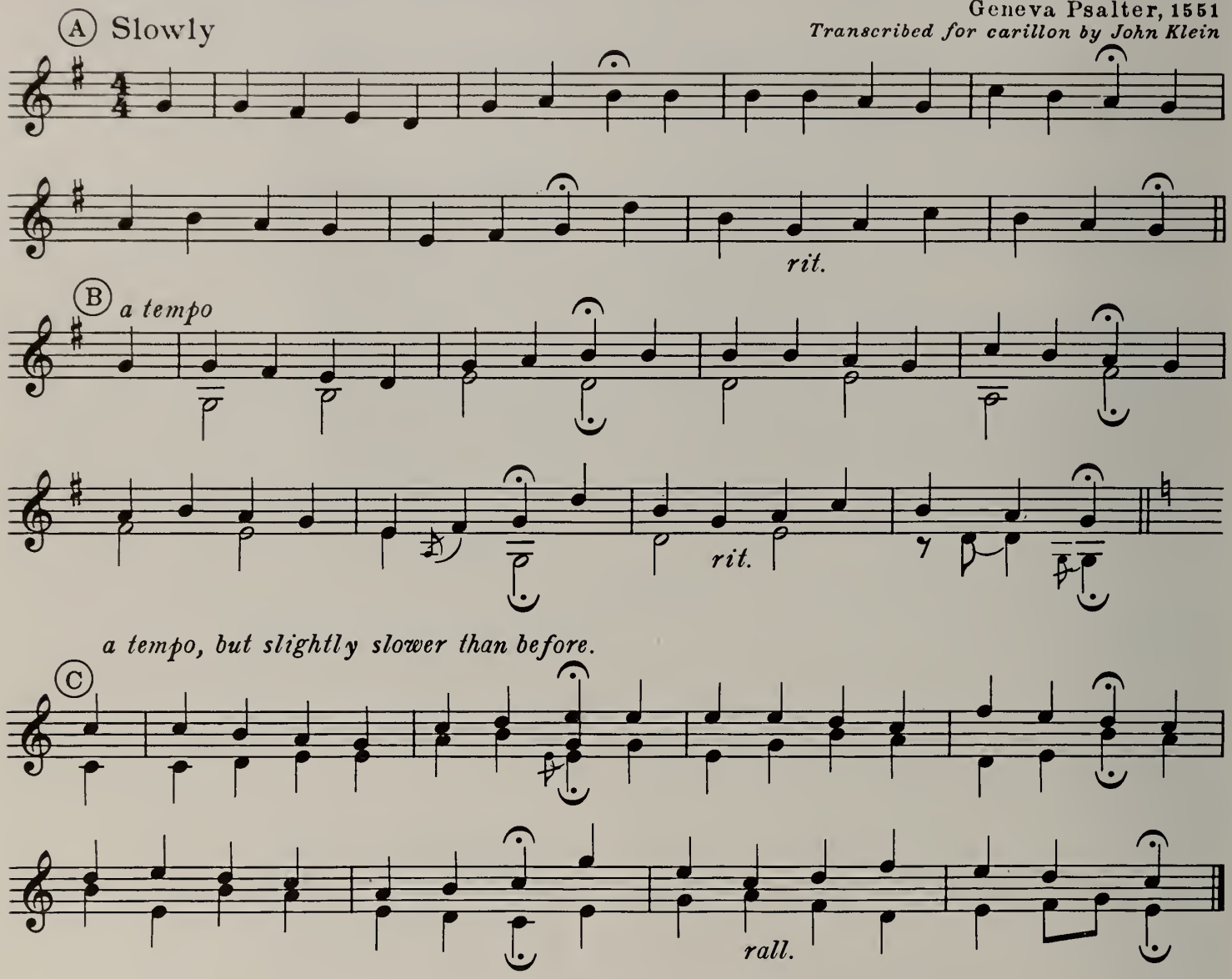
Although this chapter on the 25-note carillon of English Bells is relatively long compared to discussion about much larger carillons which follow, much of the information contained herein is entirely applicable to all the other carillons. Later, in taking up the carillon composed of Flemish Bells, the only material from this chapter to be discarded is the partial-system of the English Bell and the rule to avoid the major-third and the minor-sixth intervals. Otherwise, much of the material is applicable to all carillons.

Praise God from Whom All Blessings Flow

OLD HUNDERDTH

Geneva Psalter, 1551

Transcribed for carillon by John Klein



"PRAISE GOD FROM WHOM ALL BLESSINGS FLOW"

This hymn tune is played through three times; the first verse in single notes; the second verse in two-part harmony with the added voice playing two half-notes to the bar; and the third verse in two-part harmony with the added voice accompanying each melodic note.

This rather common musical device of starting the piece in a simple, single-note style and increasing the amount of harmony throughout the number helps to create interest for the listener in an otherwise elementary melody.

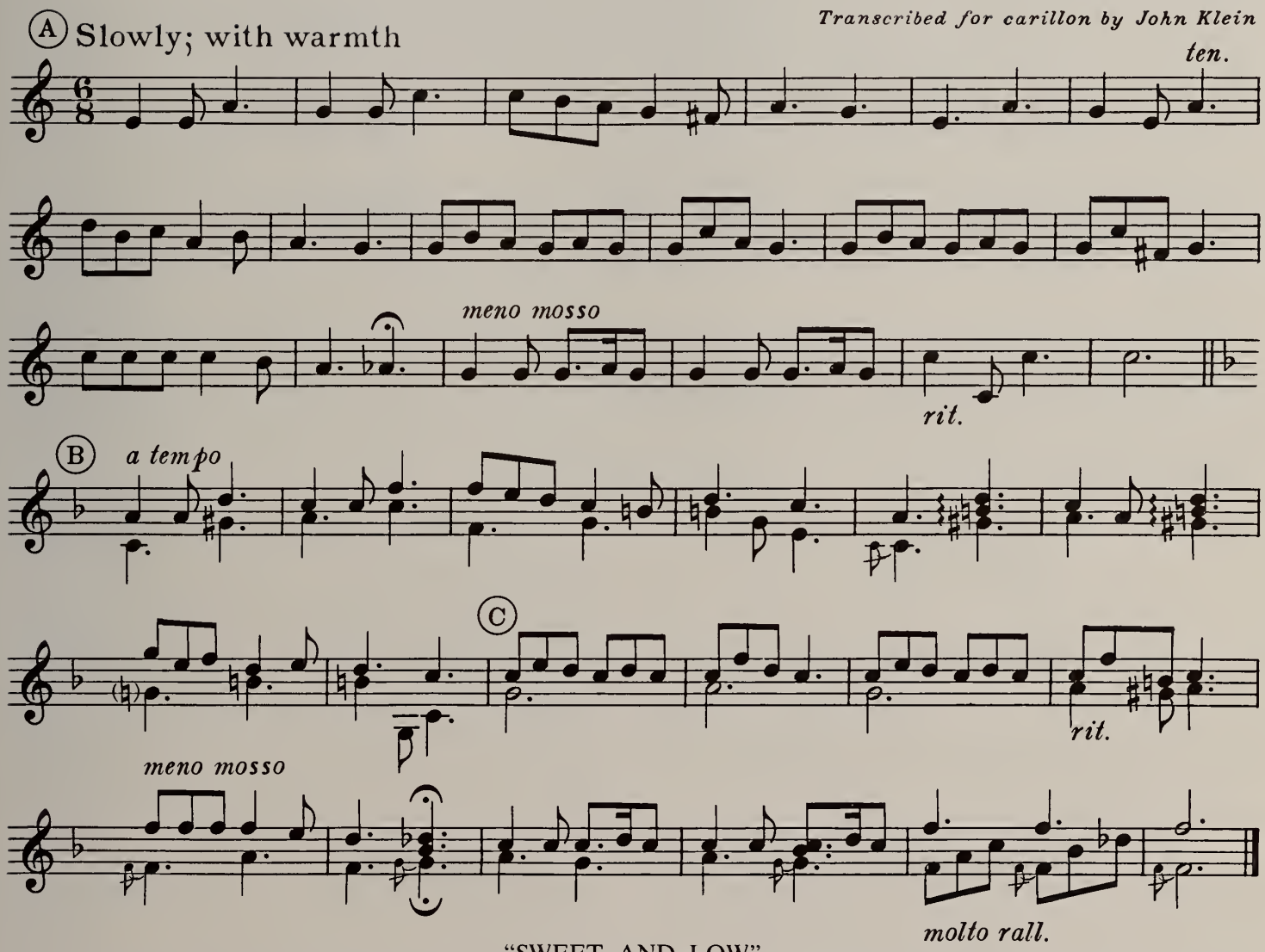
The change of key in the third verse, in addition to the accompaniment for each melodic note, heightens and strengthens the piece during its journey through the three verses.

For an analysis or study of the intervals used in the harmony, consult the chapter on English Bells. You will note at quick glance, however, that the intervals of the major-third and minor-sixth are never used.

Through Letter C, where harmony accompanies every melodic note, the tempo should be forceful, but played in a slower tempo than before.

Sweet and Low

JOSEPH BARNBY
Transcribed for carillon by John Klein



"SWEET AND LOW"

Even on a large carillon consisting of hundreds of bells it is often desirable to play a well-known number in single notes. Every bell is possessed of such rich partials within its own complex tone, that the addition of harmony does not necessarily enhance the beauty of the composition. In any case, when a melody is harmonized, it should be done as simply as possible. The following is a general rule in carillon playing: "It is more important to know what notes to take out of a piece of music, rather than to know what notes to add".

At Letter B there is a change of key which establishes a surprise-interest for the listener as he is about to listen to the number for the second time. The addition of harmony, although simple, also creates new interest.

The diminished chords in measures 5 and 6 of Letter B are the most compatible chords on the English Bells.

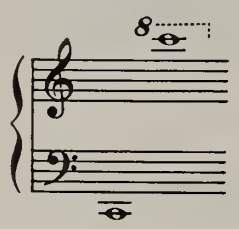
When chromaticism occurs, such as in bar 4 of Letter C, it is advisable to ritard the passage so that the bells do not run together because of thoughtless speed.

You will note that the intervals of the major-third and minor-sixth are avoided throughout.

FLEMISH BELLS

Carillons, whether old or new, are generally based on a particular set of bells tuned according to traditional standards evolving from the fifteenth century in a section in Europe known as Flanders, i.e., the lowlands of Belgium and Holland. Thus, we have the Flemish-tuned bell, unlike the old English-tuned bell, which was developed in the lowlands and perfected in its tuning through the choice of partials man chose to put into the bell. At first there were just a few bells in a tower that functioned with a tower-clock mechanism. These few bells, capable of playing a simple melody at first, were soon found to be pleasant to the ear and indeed capable of playing in harmony. Smaller bells and larger bells were added, eventually extending the carillon into a euphonious set of chromatically tuned bells adaptable for the playing of all folk-music in harmony. With the attachment of a clavier, the carillon in Flanders became a musician's instrument — the supreme musical voice of the ages.

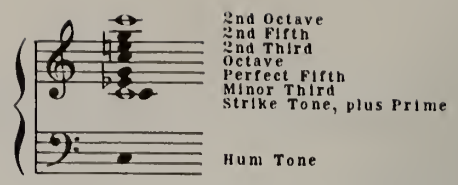
Referred to in America as the "Arlington" Carillon, the Flemish Bells are the heart and core of the carillon. Including the full range of 61-notes, from two octaves below middle-C to five octaves above, the full carillon weighs the equivalent of 275,372 pounds of bell-metal. The range is chromatic, as follows:



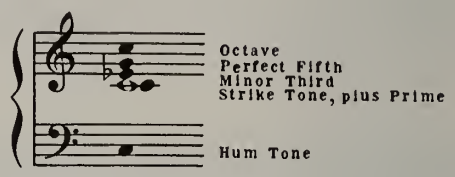
From the great Bourdon Bell, weighing the equivalent of slightly over-twenty-two tons of bell-metal to the twenty-six pound C five octaves higher, the entire range is rich and brilliantly clear.

Unlike the English Bells, all harmonic combinations are possible on the Flemish Bells. There are no restrictions! Major, minor, augmented and diminished chords, or any other type of harmony; arpeggios, trills, tremolandos, etc. can all be executed with limitless effort according to the ability of the carillonneur.

The Flemish Bell, being of traditional origin like the English Bell, is not a "natural" musical tone. Man actually placed into the bell his own choice of partials; and, let it be said again, this was not accidental. Through years of experimentation, man determined which series of partials were most pleasing for the bell tone. When at last the Flemish Bell was found to be ideally suited for the playing of bell music in harmony, and when at last the art of carillon-playing was born, the bell in Flanders was chosen with the following partials.



Since the Flemish Bell's physical tuning consists of the Strike and Prime tones, with the minor-third, perfect fifth and the octave partials, plus the Hum Tone, the series is usually given as follows:



The minor-third is predominant and the hum-tone is strong. Whereas the hum-tone in the English Bell is an octave below the minor-third, on the Flemish Bell, the hum-tone is an octave below the strike-tone. Thus, with the three octaves sounding in the Flemish Bell, the fundamental pitch has solidity and strength. Combinations of various harmonies require no theoretical problems for the carillonneur other than a thoughtful planning for clarity.

Each bell in the carillon is, of course, in exact relationship to itself and to every other bell in the proportion of partials making up its tone. The tuning of each partial in each bell should be within the accuracy of 1/20 of 1%.

This, then, is the full 61-note Flemish Bell Carillon, truly the world's most majestic musical instrument. The dynamic levels can be expressed from that of a whisper to the giant sonorities of the great Bourdon with the mere touch of the individual Expression Pedals, one for treble bells and one for the bass bells.

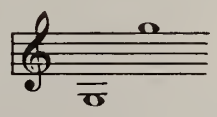
Generally speaking, the student cannot absorb a knowledge of the Flemish Bells without reading the chapter on English Bells presented earlier in this book. On the other hand, the harmonic restrictions in playing the English Bells do not apply in playing the Flemish Bells. First of all, the 61-note range supplies unlimited possibilities for executing any type of music applicable to the carillon. The availability of expression control on the larger Flemish Bell carillon further enables the musician to inject devices of interest in his performance.

Now, it must be obvious that the full 61 Flemish Bells are not always available in every carillon. Many carillons consist of the minimum of 25 bells; some increase to 37 and 49-note instruments; others may be multiple carillons consisting of Flemish Bells and Harp and Celesta Bells on a two or three-manual instrument.

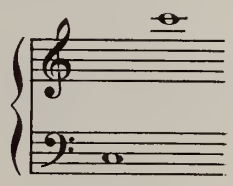
However, whatever the range, the timbre and tonal quality of the Flemish Bells remain the same.

The following exhibits give the complete chromatic ranges of the Flemish Bell carillons, other than the 61-note range presented earlier:

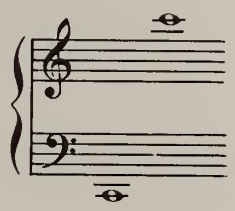
25-note Flemish Bells



37-note Flemish Bells



49-note Flemish Bells



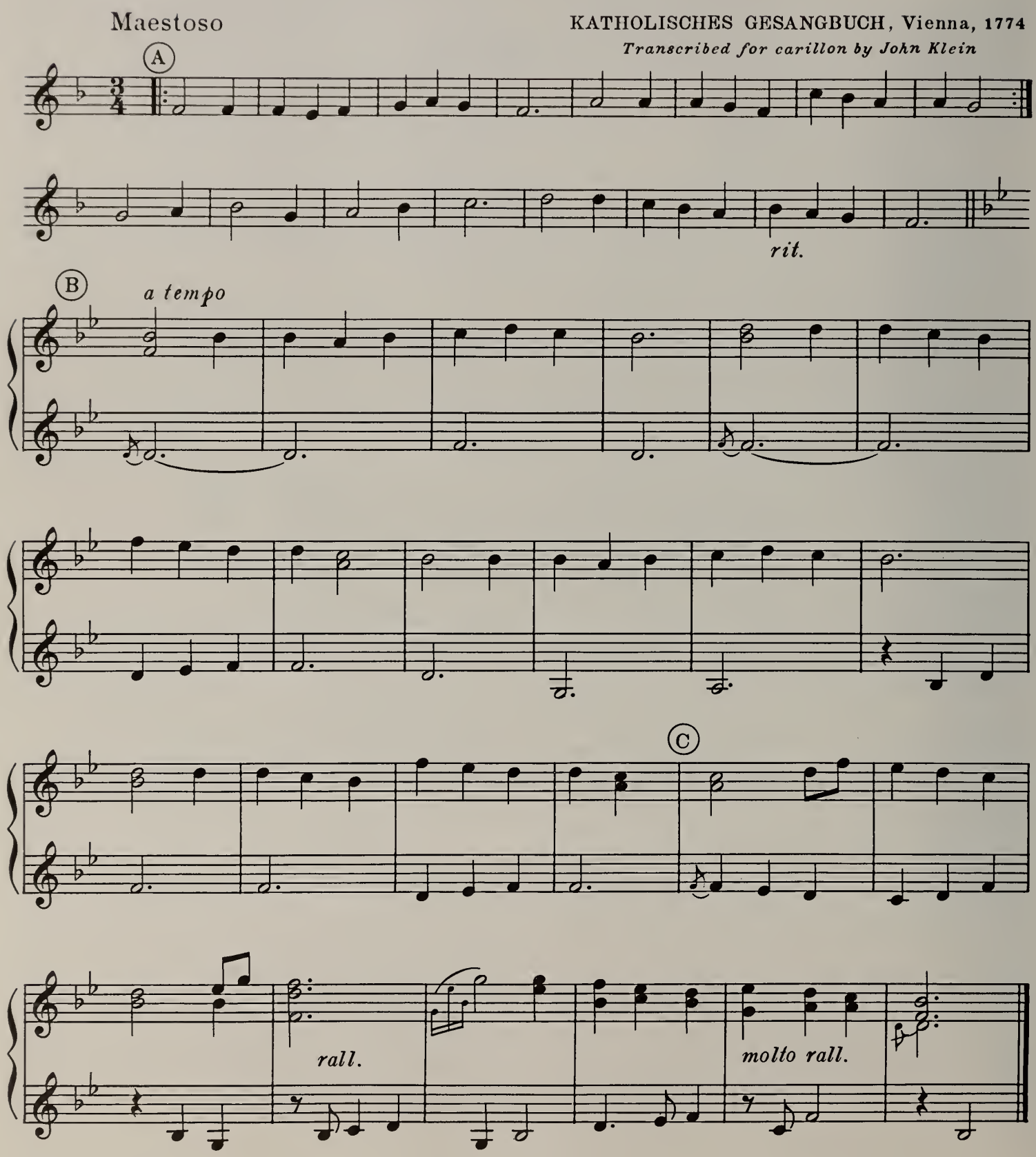
It is quite natural to expect that with the increase in the size of the carillon's range, the possibility of musical embellishments will increase. The smaller, high pitched bells adapt themselves to quicker tempi, tremolandos, inverted harmony, etc., and with increasing or diminishing the range of the bells the music becomes either fuller and more elaborate or simpler in style, whichever the case may be.

The various musical styles and possibilities are discussed in the analyses, along with the musical examples, in each chapter dealing with the 25-note, 37-note, 49-note, and 61-note carillons of Flemish Bells.

25-note Flemish Bells

Solo and in Harmony

Holy God, We Praise Thy Name



"HOLY GOD, WE PRAISE THY NAME"

Although the harmony in the Flemish Bells is used sparingly (in keeping with good taste), there are few limitations that one is obliged to observe in harmonizing a melody. It is safe to say that one can use almost any harmonic interval in the Flemish bells, assuming one will not use major sevenths and ninths. However, the choice of harmony will always remain a factor, i.e., whether the choice be good or not-so-good.

Major thirds in the larger bells will sometimes present a problem, but since the octave hum-tone is rather strong in the Flemish Bells, the tendency toward a clash is lessened.

In the fifth bar in Letter C, the E-flat arpeggio strongly establishes the harmony. Instead of playing the left hand in root position, the first inversion of the E-flat chord is struck on the downbeat in order to avoid a minor-second clash (between a G-flat overtone in the bass against the G-natural in the melody). The third count in the measure again picks up the E-flat harmony on a higher pitched bell.

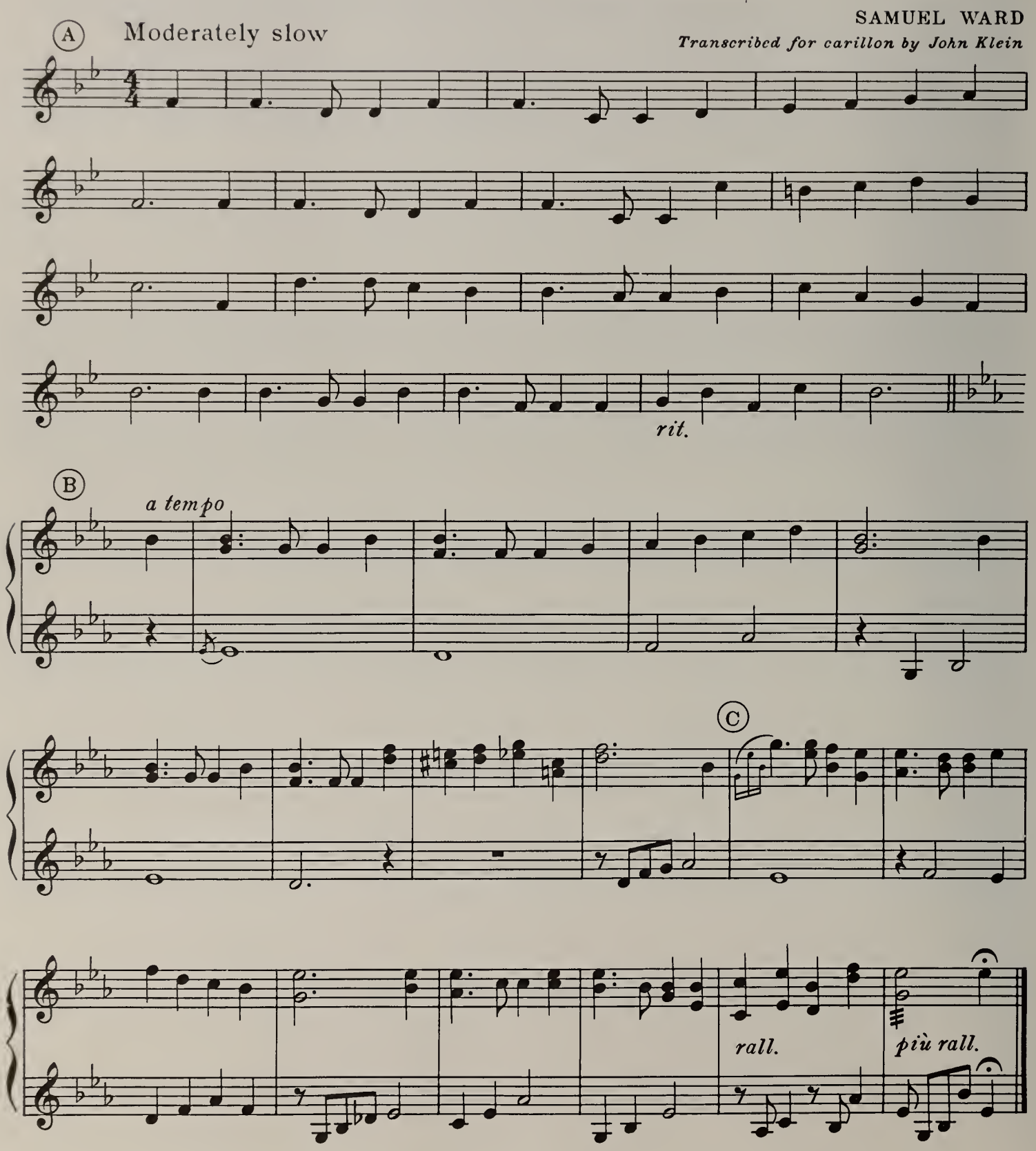
25-note Flemish Bells

Solo and in Harmony

America, the Beautiful

SAMUEL WARD

Transcribed for carillon by John Klein



"AMERICA, THE BEAUTIFUL"

The first verse is played through in its simplest form: the melody in single notes.

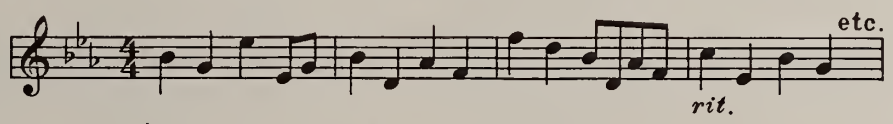
At Letter B there is a change of key, raising the pitch of the song with the introduction of the harmonization. When playing harmony on the 25-bell carillon, the melody should be played in the upper register so that the top-most note of the song reaches the high G of the 25-note range. This enables the melody to be harmonized almost to complete satisfaction within the two-octave range.

Since the carillon is an instrument to be listened to outdoors, and since the sonorities of the bells are so rich in tonal structure, — not to mention the volume of the instrument, — it is best to always underestimate the tempi. Bells must have a chance to "sound". The strike-tone and the bell's natural decay must be allowed to fill the air with all of its beautifully brilliant richness, unhampered by a speedy tempo. An over-estimated tempo by the carillonneur will only result in confusion for the listener.

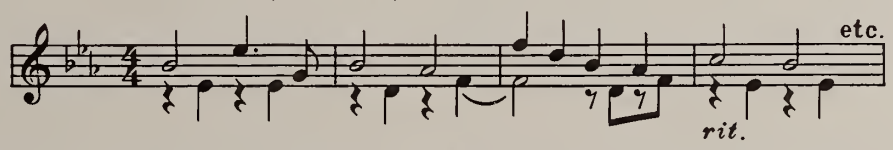
On the bar before Letter C, the Dominant-7th chord is implied throughout the entire measure rather than adhering to the three chord-changes as is in the original song. Chromaticism when played too rapidly, especially on medium-sized or large bells, only tends to jumble the bells together that results in a rather unpleasant sound.

The tremolando on the very last bar should not be executed too rapidly. Sixteenth notes are adequate and sufficient. In approaching the final note, a carefully planned ritard must take place within the tremolando as well as in the fill-in notes in the left hand. In this manner, the result is a graceful ending in a polished musical style.

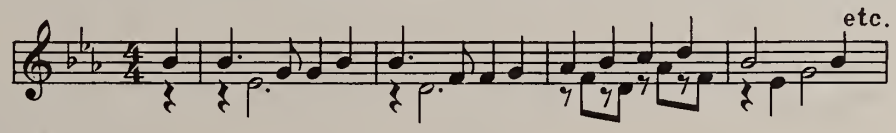
There is a certain style of faulty carillon-playing that should be brought to the early attention of the student. If one will listen to today's carillonneurs, both traditional and contemporary, perform a simple song such as "America, the Beautiful", one is very apt to hear the harmony delayed and played as continual after-beats. This is one of the most faulty habits prevalent in carillon playing. The following is an unfamiliar melody:



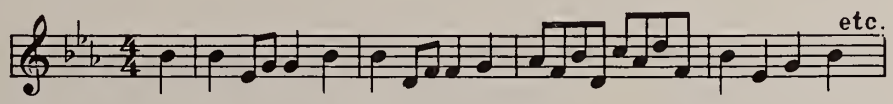
The above melody is what the listener hears; however, to the carillonneur the music looks like this:



Now if we take a portion of the familiar "America, the Beautiful", and the carillonneur plays it like this:



the listener will actually hear this:



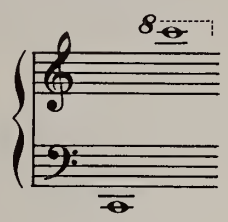
Bells are a percussive instrument and the sustaining power is limited and is not governed by touch on the keyboard. Therefore, to interrupt the melody with delayed after-beat harmonic fills only tends to confuse the listener. If he hears a familiar melody, he may be more attentive; but if the melody is unfamiliar and the harmony is stylized with after-beats, he cannot possibly follow what is intended.

The carillonneur must always be conscious to play in a carillonistic manner and avoid falling into this most common of faulty styles of playing.

If the carillon is large, then this style is permissible, providing the bells are spaced far enough apart in pitch so that the carillonneur cannot possibly confuse the melodic line.

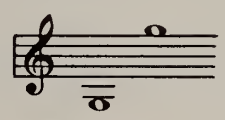
HARP BELLS

The complete range of the Harp Bells includes 61 notes, from two octaves below Middle-C to five octaves above, tuned in chromatic sequence:

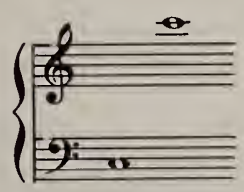


The above range covers the full five octaves of the largest carillon keyboard. Many instruments will, of course, not have such a complete range. The Harp Bells therefore, like the Flemish Bells, are also available in 25-note, 37-note, and 49-note ranges:

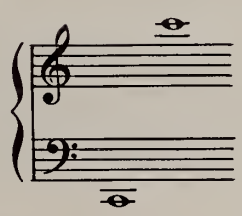
25-note Harp Bells



37-note Harp Bells

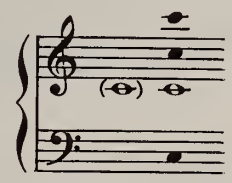


49-note Harp Bells



The Harp Bells are the antithesis of the heroic Flemish Bells. Their timbre is plush and soft-like, a characteristic quailty independent of pitch and loudness. These bells have a very definite depth and solidity of tone, yet they express a certain spaciousness and gentleness.

The Harp Bell, unlike the English and the Flemish Bells with their minor-third partial, has selected octave tuning in its partial series arrangement. Striking Middle C, the bell's partials sound as follows:



The addition of the Harp Bells to the modern multiple carillon has indeed revolutionized the art of carillon-playing. One might say that carillon-playing actually became an art when the multiple carillon came into existence.

The main function for the Harp Bells is to lend an accompaniment to the larger solo bells of either the English or Flemish tuning. Heretofore, the variety available in playing only on the Flemish or English Bells was rather limited, either in small or large-range carillons. Grateful and appropriate accompanimental figures are often impossible to execute on a straight carillon of only Flemish Bells. With the addition of the different tone-color of the Harp Bells (on a separate keyboard, of course) complete compositions can be played in their original form.

These Harp Bells, however, are not entirely meant to play mere accompaniment to the solo bells. Their use as a separate and individual set of bells is, as a matter of fact, very desirable. Often on a multiple carillon consisting of only the minimum 25-note range of the Flemish and Harp Bells, an entire number can be played on the Harp Bells, thereby offering a certain variety in a program. On the other hand, short passages can be played on the Harp Bells alone before returning to the combination of Flemish and Harp, again offering relief and variety within a single composition.

The effect of the Harp Bells when heard from the tower is truly ethereal and celestial.

In the following composition, "Greensleeves", four transcriptions cover the available ranges of the Harp Bells.

Harp Bells

25-note, 37-note, 49-note, and 61-note ranges

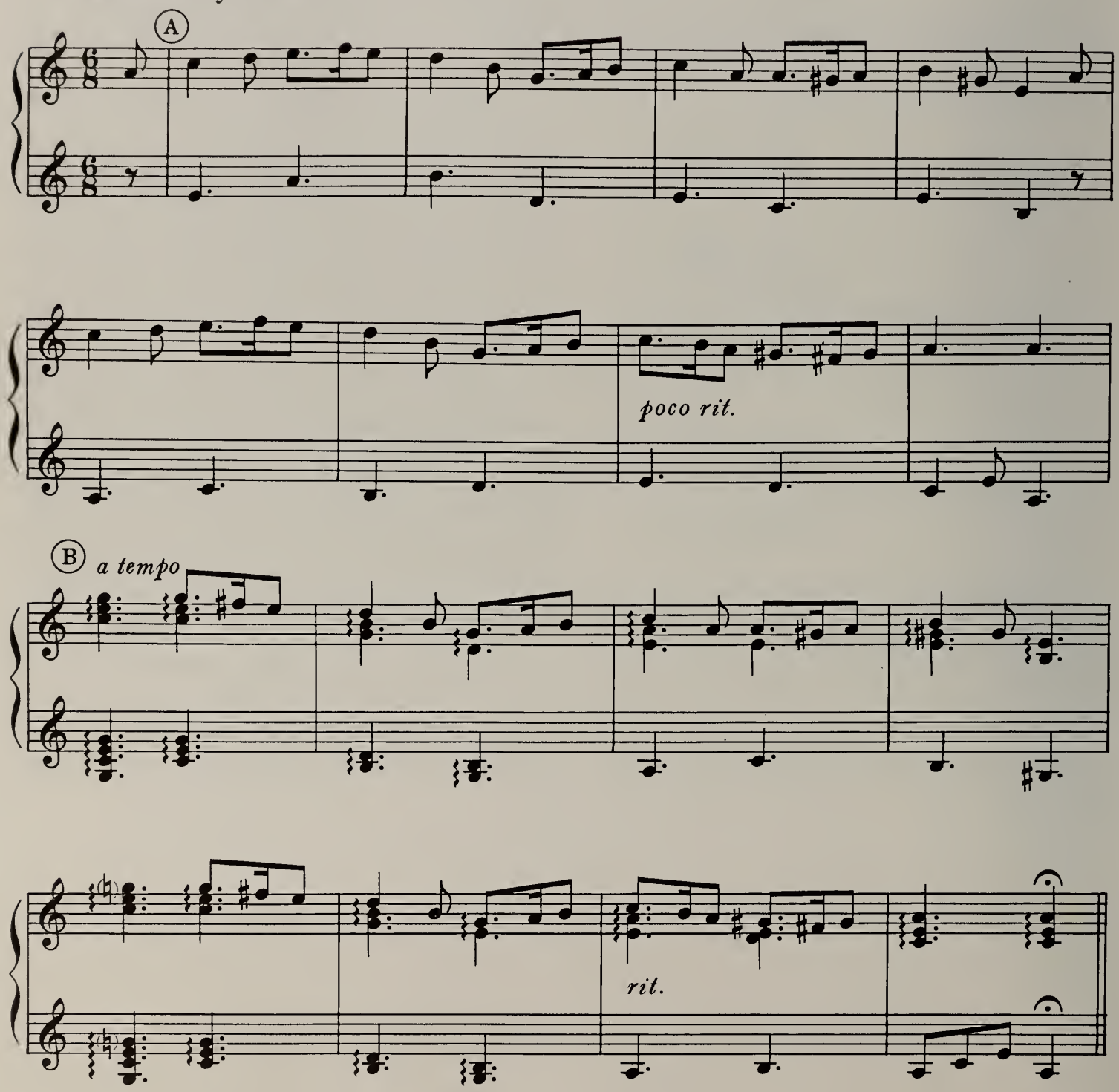
Greensleeves

OLD ENGLISH

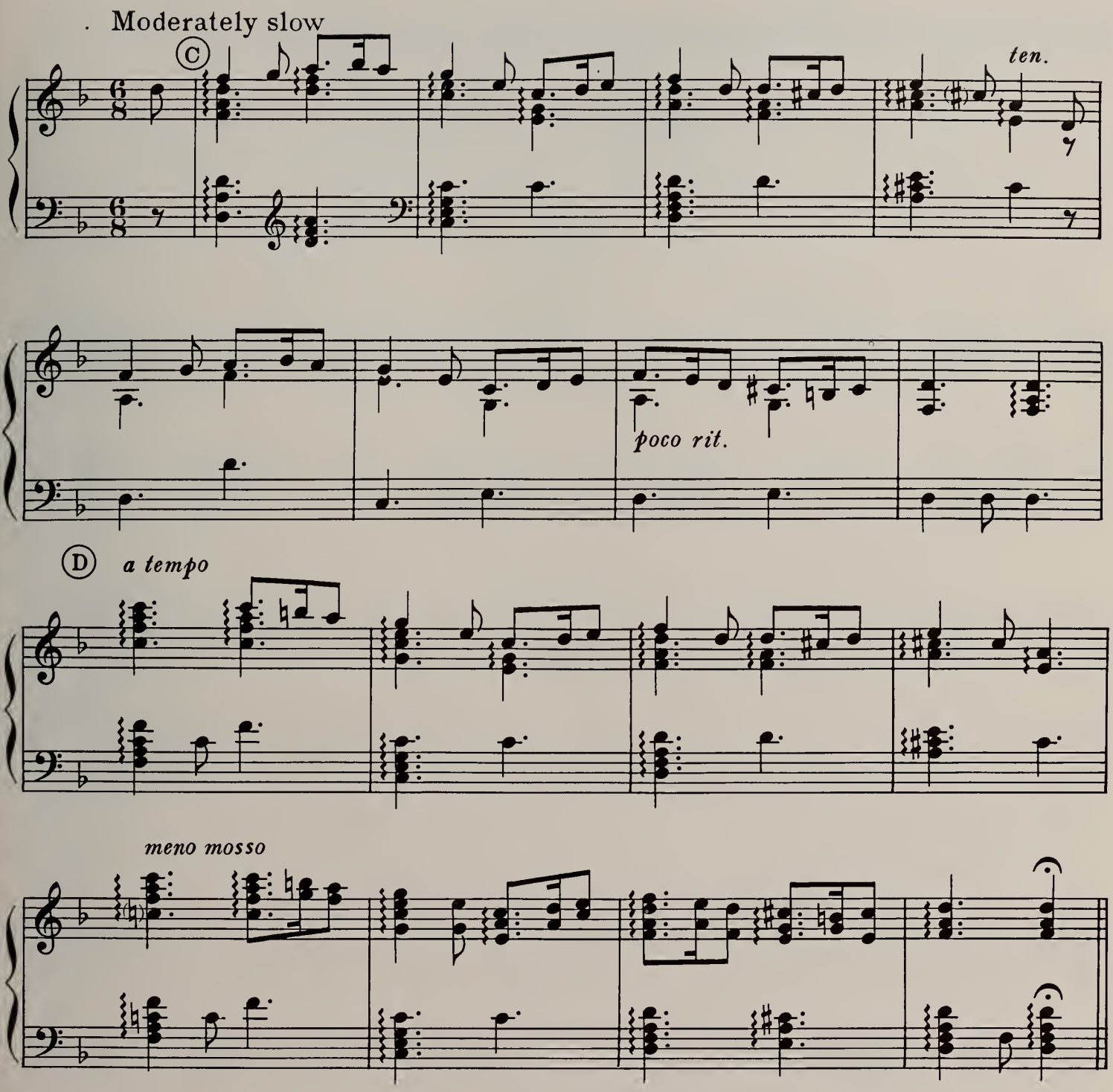
Transcribed for carillon by John Klein

25-note Harp Bells

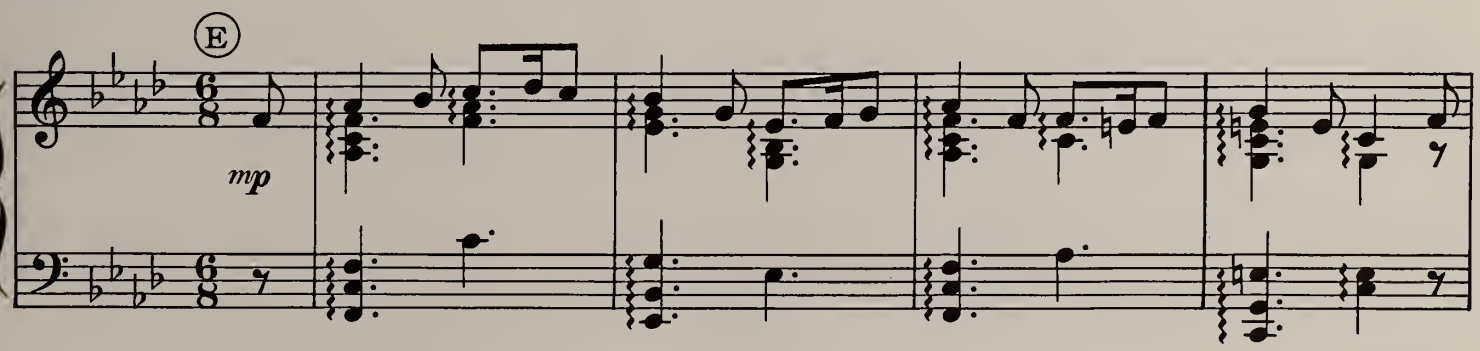
Moderately slow

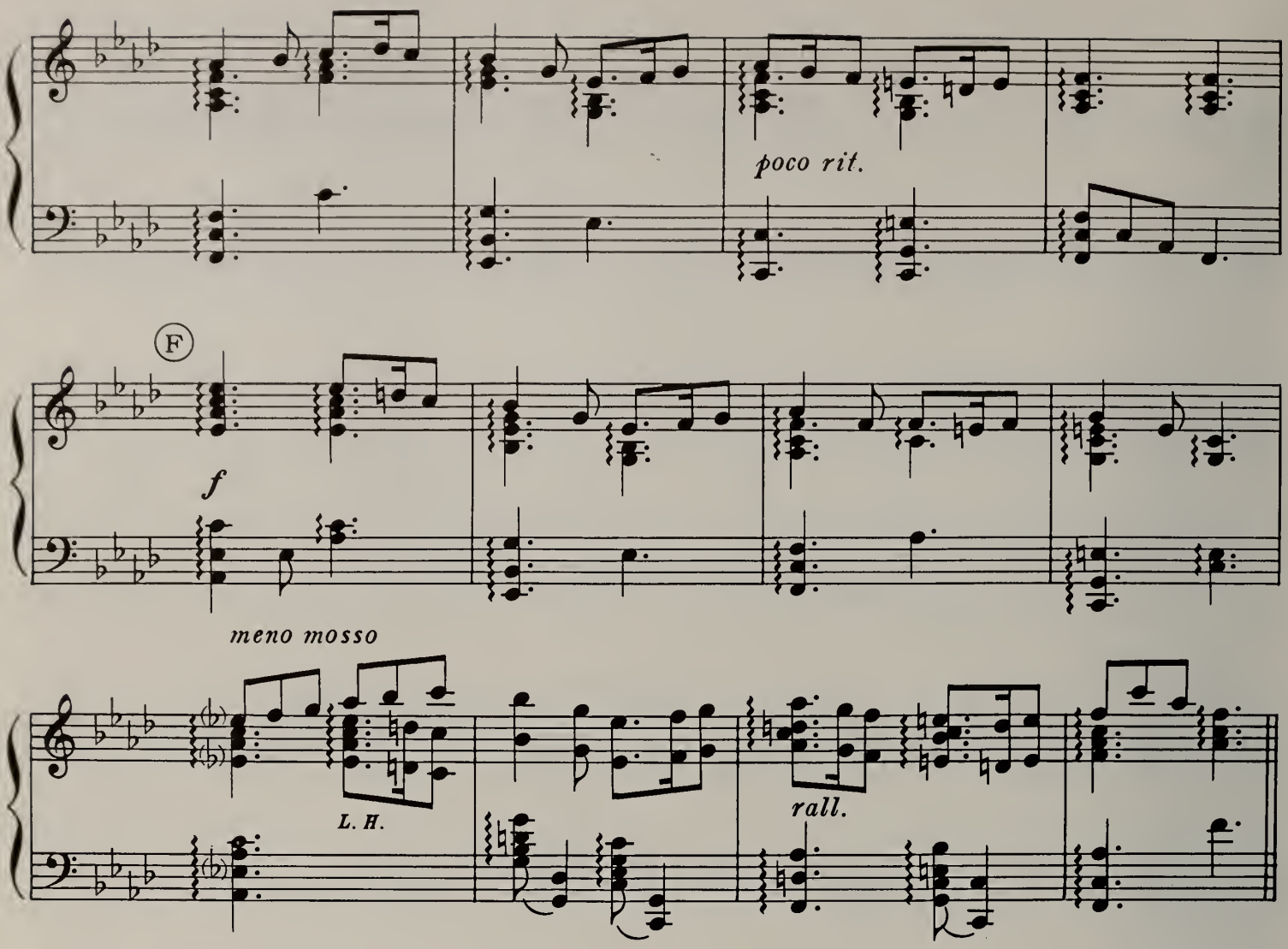


37-note Harp Bells



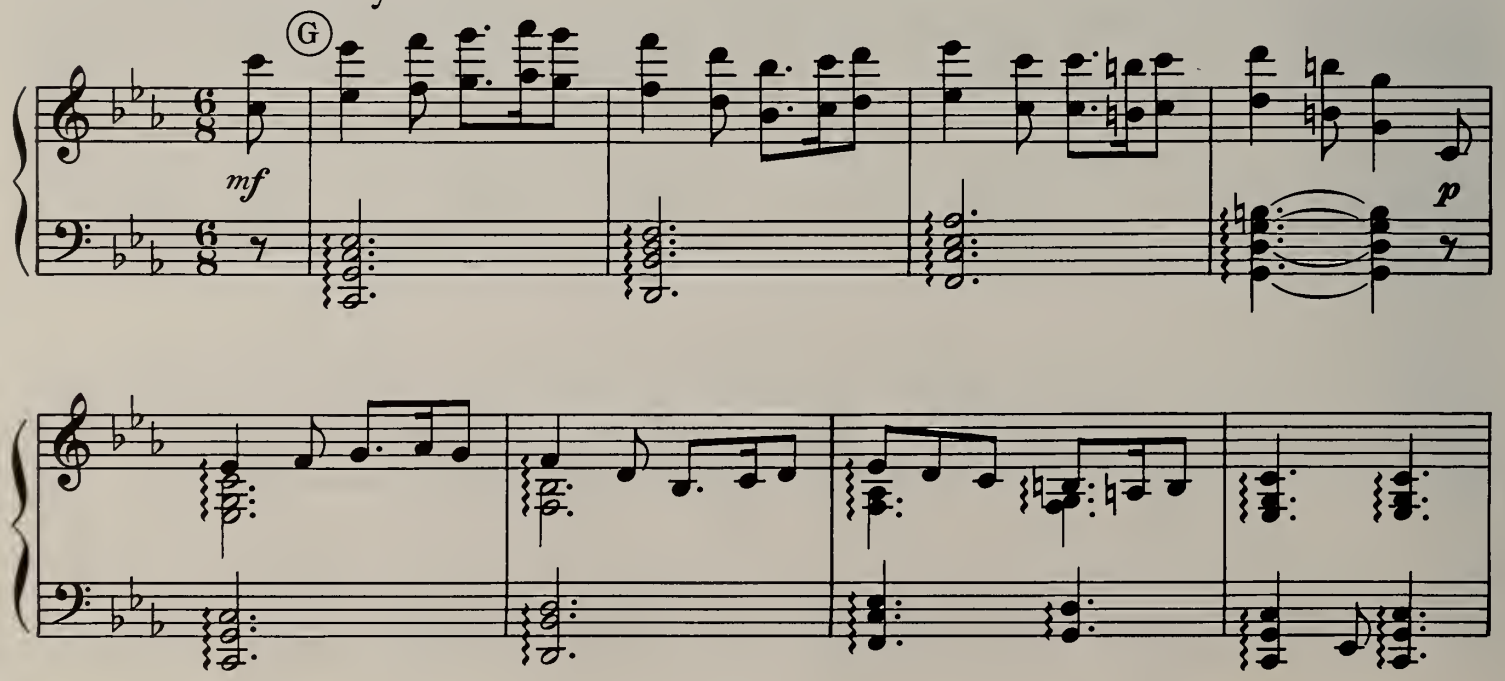
49-note Harp Bells

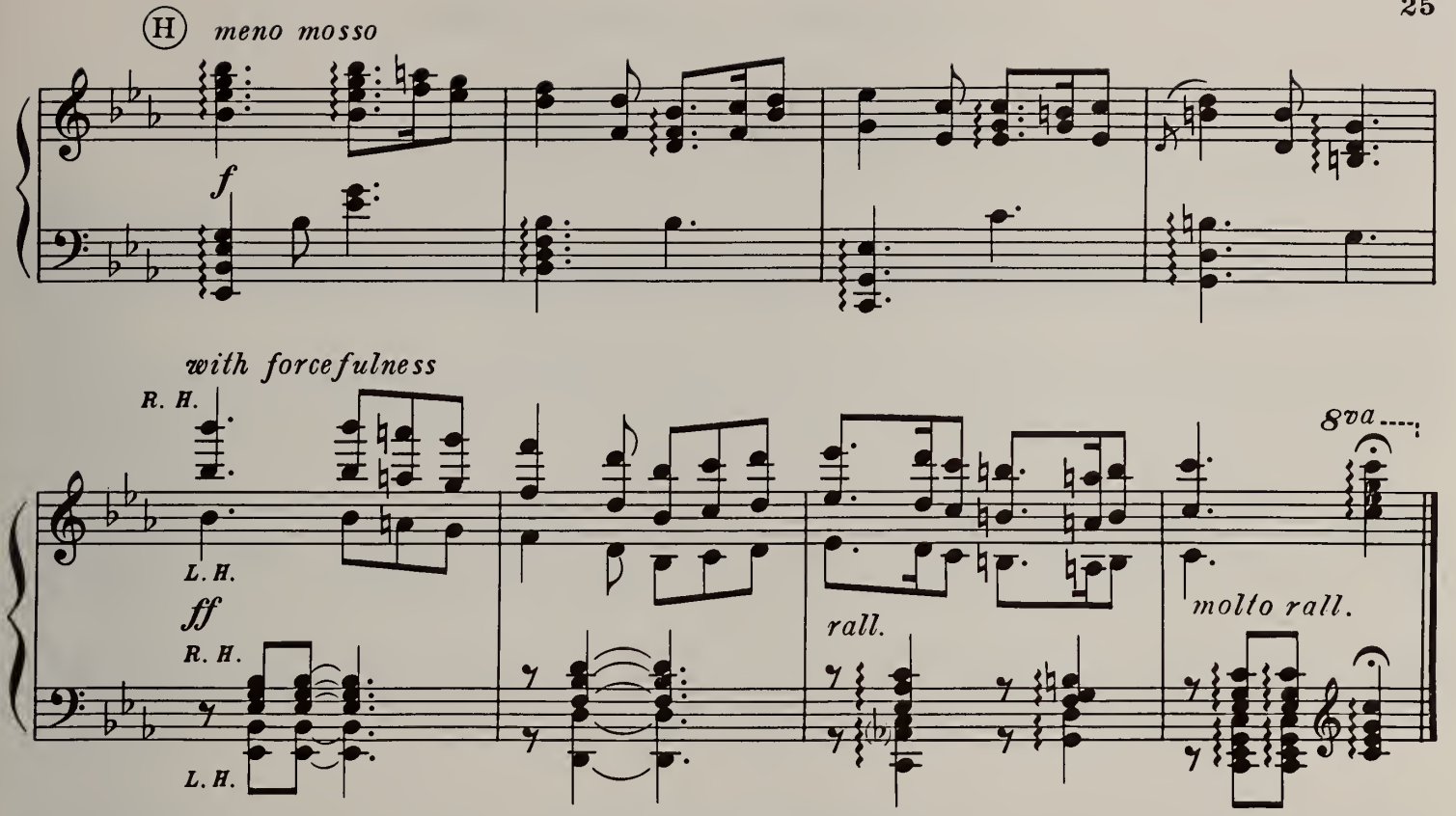




61-note Harp Bells

Moderately slow





"GREENSLEEVES"

In as much as the Harp Bells are frequently available in carillons in various pitch ranges, the transcription of "Greensleeves" is presented in four different versions: the 25-note, 37-note, 49-note, and 61-note ranges.

For the student-carillonneur it is important to note that as the compass of the Harp Bells increases, the key also changes. This is an appropriate exhibit showing the frequent necessity of having to transpose music for the various sized carillons available.

Likewise, it should be observed that, as the range of the Harp Bells increases, the style of the piece may change and become more elaborate. This, however, is not mentioned as a recommendation; it is, after all, merely called to the attention of the student so that he may observe the possibilities of exploring.

In the 25-note range, the music begins in a simple two-part style. This style, by the way, should not be overlooked even when planning music for the large 61-note range. There is an open fifth interval in the first bar of Letter A, and fourth intervals in the second, fourth and sixth bars. Although on paper this notation may look thin and open, it will, nevertheless, sound well on the Harp Bells. These bells have abundant sustaining power. To analyze: The C in the melody (at Letter A), once sounded, is sufficient to carry through the measure and imply the third in the harmony on the following fourth beat. In the second bar, the melody has just left the note B, thereby sustaining its pitch through the open fourth interval on the fourth count.

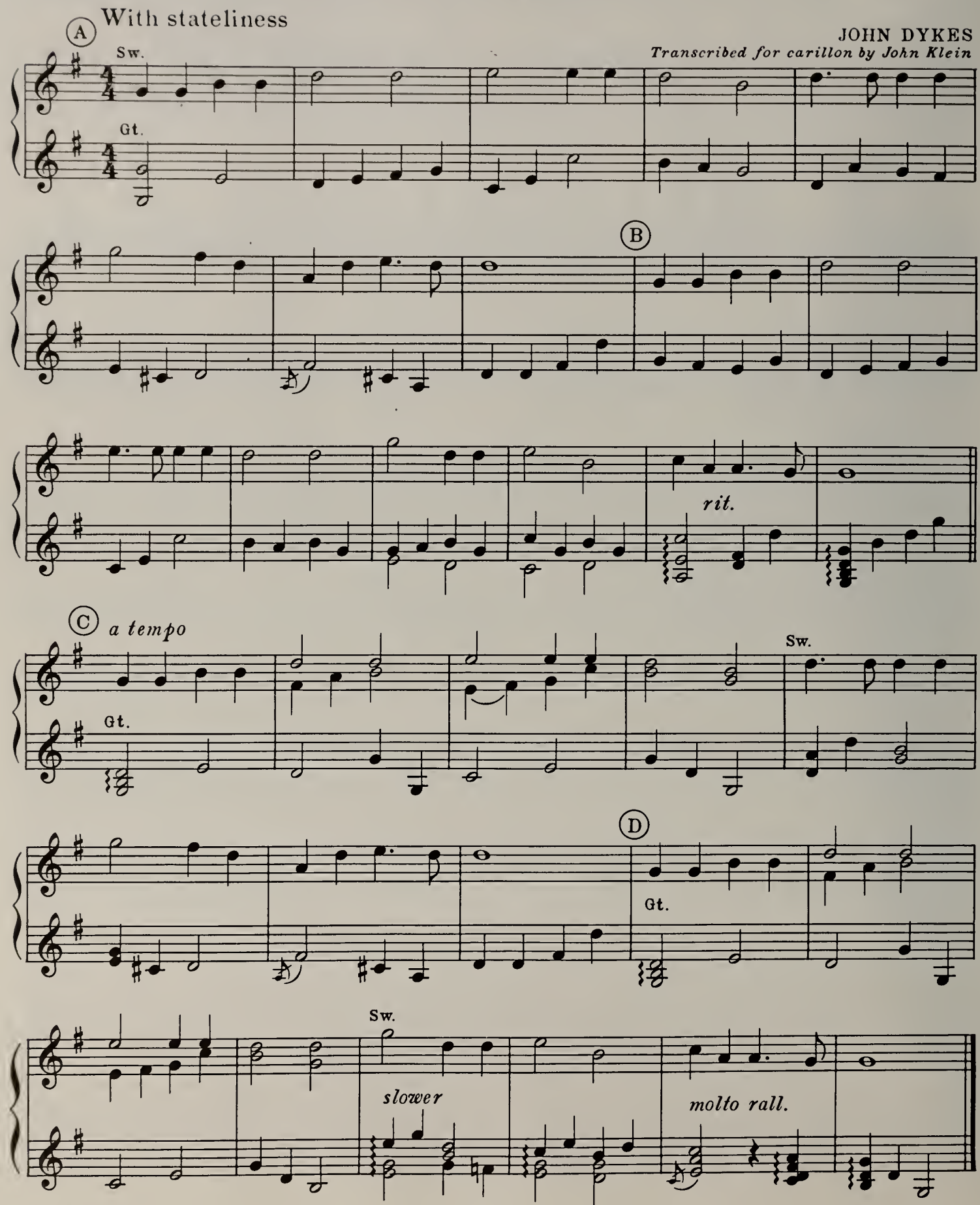
At Letter B the topmost note of this particular 25-note range is reached; and here the chords are played as full arpeggios. Throughout all four versions, the Harp Bells are often played in broken chords as an arpeggio. These chords should never be played too rapidly; the speed of the arpeggios should be gentle.

In the 37-note transcription, the upper and lower ranges increases. Accordingly, more bells are available for such expansion. Note that harmony-fills are used sparingly. The low arpeggios in the left hand at the beginning of each bar at Letter C, are spaced so that they fall at the beginning of each measure. This gives the low bells an opportunity to decay before entering with a new harmony in the same register.

The depth of the bass Harp Bells in the 49-note range truly produces a tone of rich splendor. Herein again note the spacing of the low chords. On the fifth bar of Letter F a short counter-melody ascends against the octave-melody in the left hand. As for any performing musician, well-planned ritards require perfect execution by the carillonneur. The correct spacing of notes must be more thoroughly planned and rehearsed on the carillon than on the piano, for the carillonneur cannot rely on touch sensation.

The 61-note range expands in the top register. Octaves are often possible for the melody because of the wider range; however, this does not mean that the Harp Bells should be incessantly played in octaves in the upper bells merely because the range is available. On the contrary, much variety can be devised by changing registers. In the last four bars of Letter H, a dramatic effect is obtained by playing the melody in three octaves accompanied by full, solid chords in the low bells.

Holy, Holy, Holy



"HOLY, HOLY, HOLY"

In the multiple carillon consisting of English Bells and Harp Bells, the student is confronted with the problem of combining a minor-tuned set of bells with a major-tuned set. At first this will probably seem like an impossibility, but actually only one problem arises; and this can be quickly solved as soon as this relationship is understood.

The subject of discord, often referred to in bells as a "clash", is a relative one indeed. In other words, what may sound discordant to one ear may sound perfectly concordant or pleasant to another. Nevertheless, this so-called "clash" has to be reckoned with, for it will probably be a topic of conversation among some of your listeners.

At best, let us say, any "clash" between the minor-tuned English Bells and the major-tuned Harp Bells can absolutely be kept to a minimum. This amounts to merely learning one simple rule and then observing it in practice.

In review, it will be recalled that when playing the English Bells in harmony, the intervals of the minor-third and the minor-sixth are to be avoided. Now, in playing the combination of the English Bells and the Harp Bells, the former two rules are reduced to one: the minor-sixth. This one interval, the minor-sixth, is the only interval that has to be reckoned with in playing the multiple carillon. As a matter of fact, it is best to say that the minor-sixth interval should be avoided unless it is somehow used as a passing note.

The following example shows what happens when the minor-sixth interval is used between the melodic G on the English Bell and the accompanying B-natural on the Harp Bell.

A "clash" is set up between the B-flat partial and hum tone on the English Bell against the pure B-natural in the Harp Bell accompaniment. This predicament occurs whether the minor-sixth is a part of a full chord or whether it is used as a single note in the harmony. Other than this one interval of the minor-sixth, every other interval can be used without fear of the so-called "clash". It is assumed, of course, that one will be cautious in using the sevenths and seconds! But even these sevenths and seconds, both major and minor, can be used wherein they are tastefully placed in a certain musical passage.

In analyzing the hymn tune, "Holy, Holy, Holy", we find that the melody begins on the tonic, harmonized with a G-major chord. Since the English Bell has a rather strong minor third, sounding B-flat in the partial and the hum tone, it is advisable not to play the full G-major chord in the Harp accompaniment on this opening note because immediately a relative clash is set up between the B-flat in the English Bell and the B-natural in the Harp chord. The octave accompaniment on the Harp Bells is adequate.

In the fifth bar of Letter A, on the fourth count, the minor-sixth interval is used comfortably because of the well-planned descending voice in the accompaniment.

At the opening of Letter B a single note is struck in the Harp accompaniment (instead of an octave like the opening) because of the moving part in the lower voice.

Observe the minor-second between the F-sharp and the G-natural on the second count of Letter B! Here it is wonderfully pleasant because it is used as a passing tone.

Like in any theoretical subject, there are, of course, exceptions. For instance, in the final bar in Letter B, the complete G-major chord on the Harp Bells is used in accompanying the melodic note G on the English Bell. The excuses for defending its use here are two in number: first, the listener has heard the combination of these two sets of bells long enough that it is possible his ear has become attuned; and, secondly, the chord on the Harp Bells is rolled ahead of the entry of the melody bell, thereby allowing the harmony to have established itself sufficiently. Both of these points involve the elements of timing, of course. This same situation happens again on the very final bar of the piece.

If the hymn tune need be extended, — perhaps, let us say, to fill up a required amount of time during a program — a verse could be added by playing the hymn tune through first on English Bells alone in single notes. For the sake of variety, the melody should then be played an octave lower on the larger bells. If this is done, a slower tempo should be used so that these larger bells be allowed to ring their full sonorities.

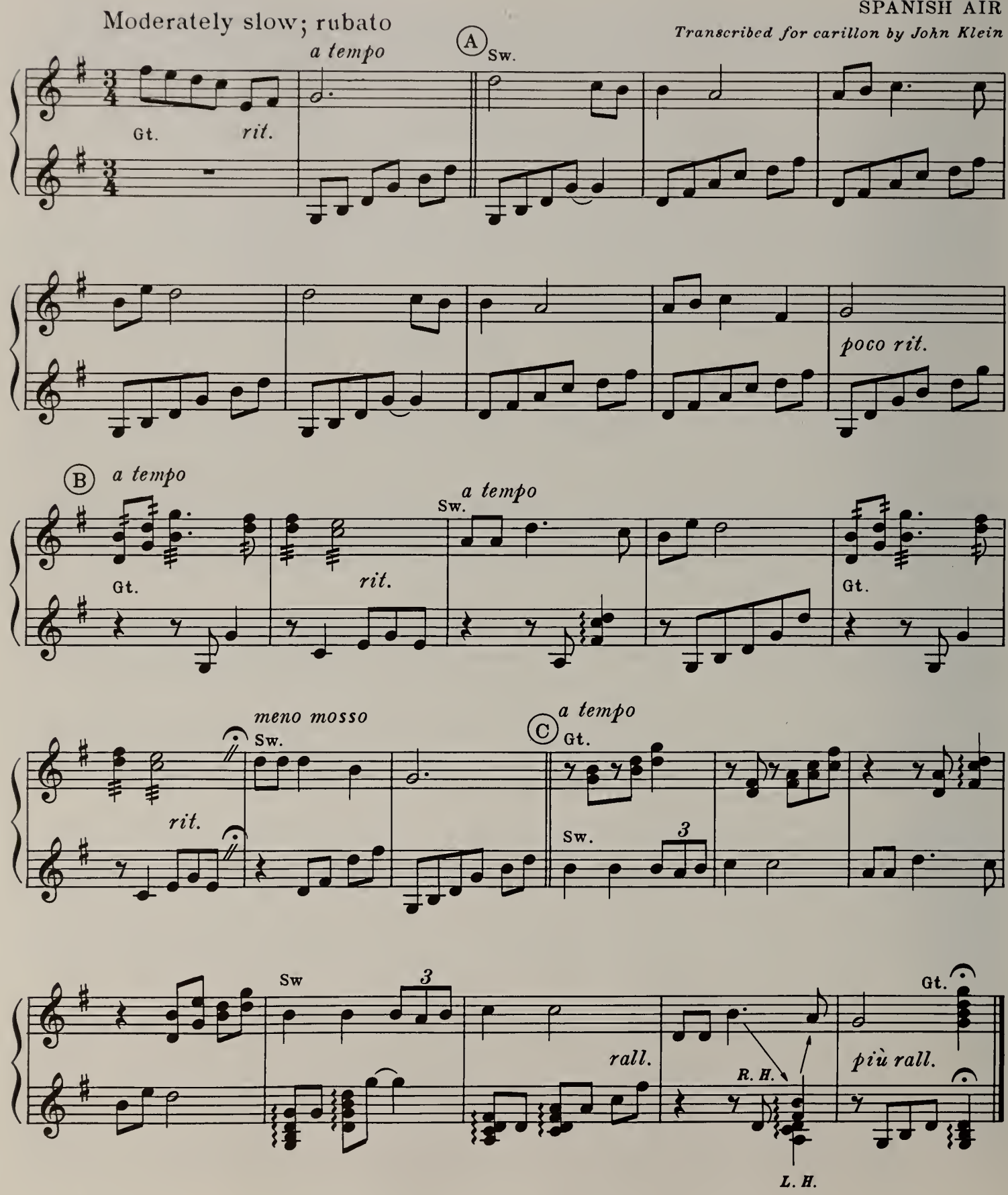
Interest is further maintained by alternating short passages on the Harp Bells alone, as in the first four bars of Letters C and D.

In the penultimate measure you will note the dominant-seventh chord enters on the fourth count instead of on the third. This delay provides greater harmonic strength during the broad ritard.

Juañita

SPANISH AIR

Transcribed for carillon by John Klein



"JUANITA"

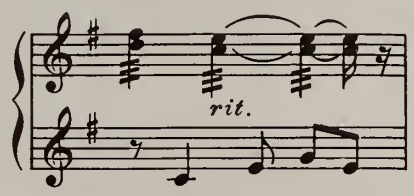
This number will be found printed in many different arrangements and different keys. For the multiple 25-note carillon of English and Harp Bells, it is here transposed to the Key of G. This position puts the English Bells in the top octave, allowing ample room for the spacing of the Harp Bell accompaniment over its two-octave range.

The piece should be played with tenderness, in a rubato style.

After a simple two-bar introductiсn on the Harp Bells, the melody enters on the English Bells, accompanied throughout Letter A with a Harp Bell arpeggio figure.

It will be noted that the minor-sixth interval between an English and a Harp Bell is never used throughout the entire number. Even on the last bar of Letter A, the Harp Bell accompaniment skips from G to D because of the possibility of the Note B creating a disturbance between the English Bell with the Minor-sixth interval (as explained in the previous analysis of "Holy, Holy, Holy").

An exciting effect on the Harp Bells is a short passage executed with the tremolando, as at Letter B. If done too long, the effect would become monotonous. It is difficult to indicate the correct manner of concluding the tremolando without going into a complicated system of notation. On the second measure of Letter B where the tremolando approaches its ending, a ritard is suggested. Not only the left hand rhythmic accompaniment must ritard, but also the tremolando itself must ritard. The tremolando should end with the final E in the left hand. A more correct notation would be written as follows:



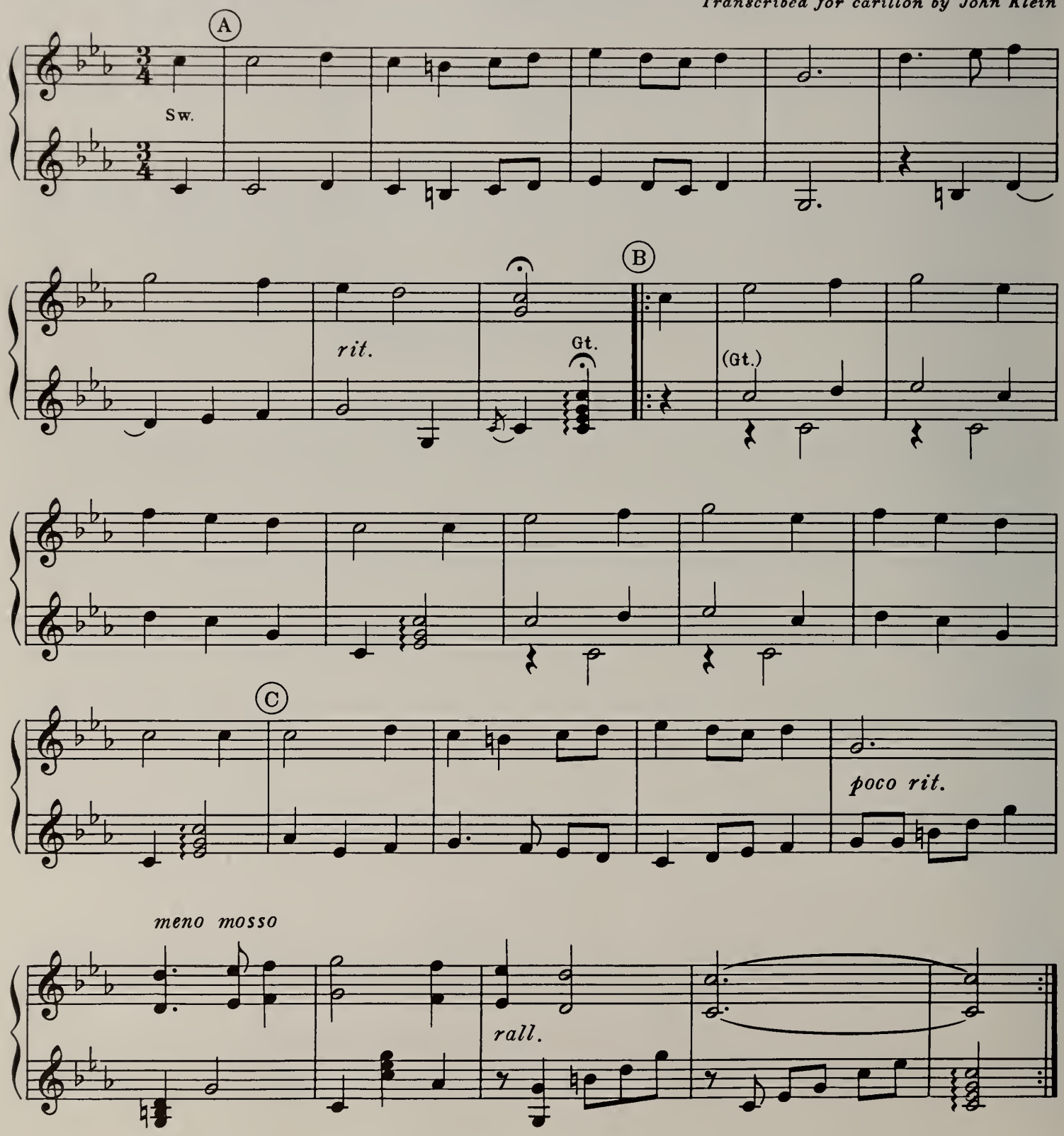
At the conclusion of the tremolando in the sixth bar of Letter B, a definite pause should be observed in order to prepare a more graceful entrance for the English Bells on the melody in the following measure. By executing an adequate ritard in the Harp Bells tremolando, the pause will sound of natural duration, provided, of course, it is not too long.

At Letter C, the melody is played in the left hand on the English Bells accompanied by high Harp Bells. This manner of playing is not only desirable but very frequently used in playing on all sized carillons.

In the penultimate bar, the right hand helps to play the full arpeggio on the Harp Bells, immediately going back to the Swell to complete the melody. A full G-major arpeggio is played on the Harp Bells with both hands to complete the final chord.

Ye Sons and Daughters
(O Filii et Filiae)

TRADITIONAL FRENCH MELODY
Transcribed for carillon by John Klein



"YE SONS AND DAUGHTERS"

The Flemish Bells played in octaves on the opening four bars appropriately establishes a majestic style befitting this old melody. The Harp Bells are not brought in until the final C-minor chord of the introduction, thereby offering a rather exciting sound when first heard after eight measures of Flemish Bells.

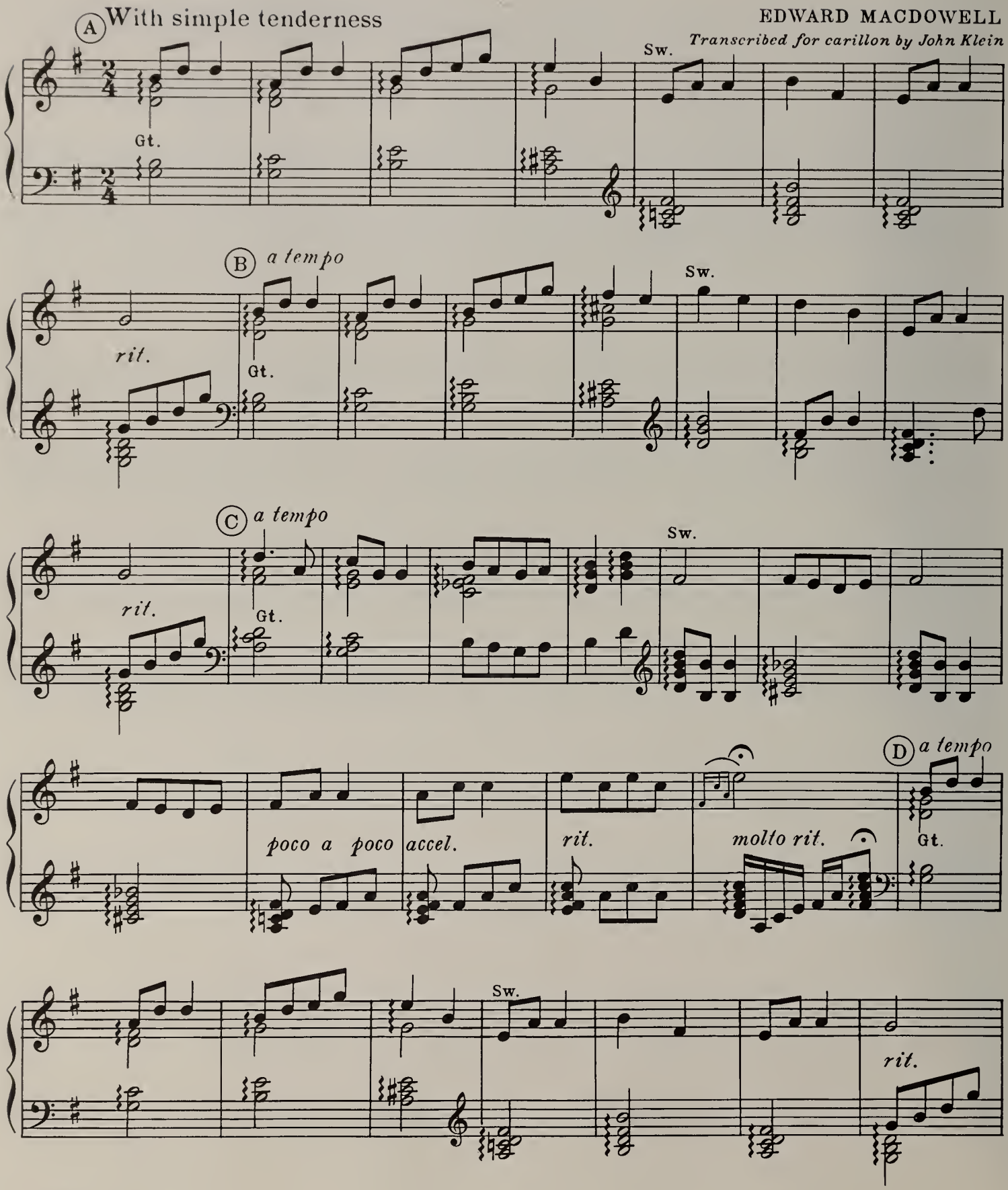
At Letter B, the duet between the Flemish Bell melody and the Harp Bell accompaniment is heard over a C pedal-point. The style becomes refreshingly contrapuntal at Letter C for four bars, followed by a chordal rhythmic pattern as the hymn-tune draws toward its finish.

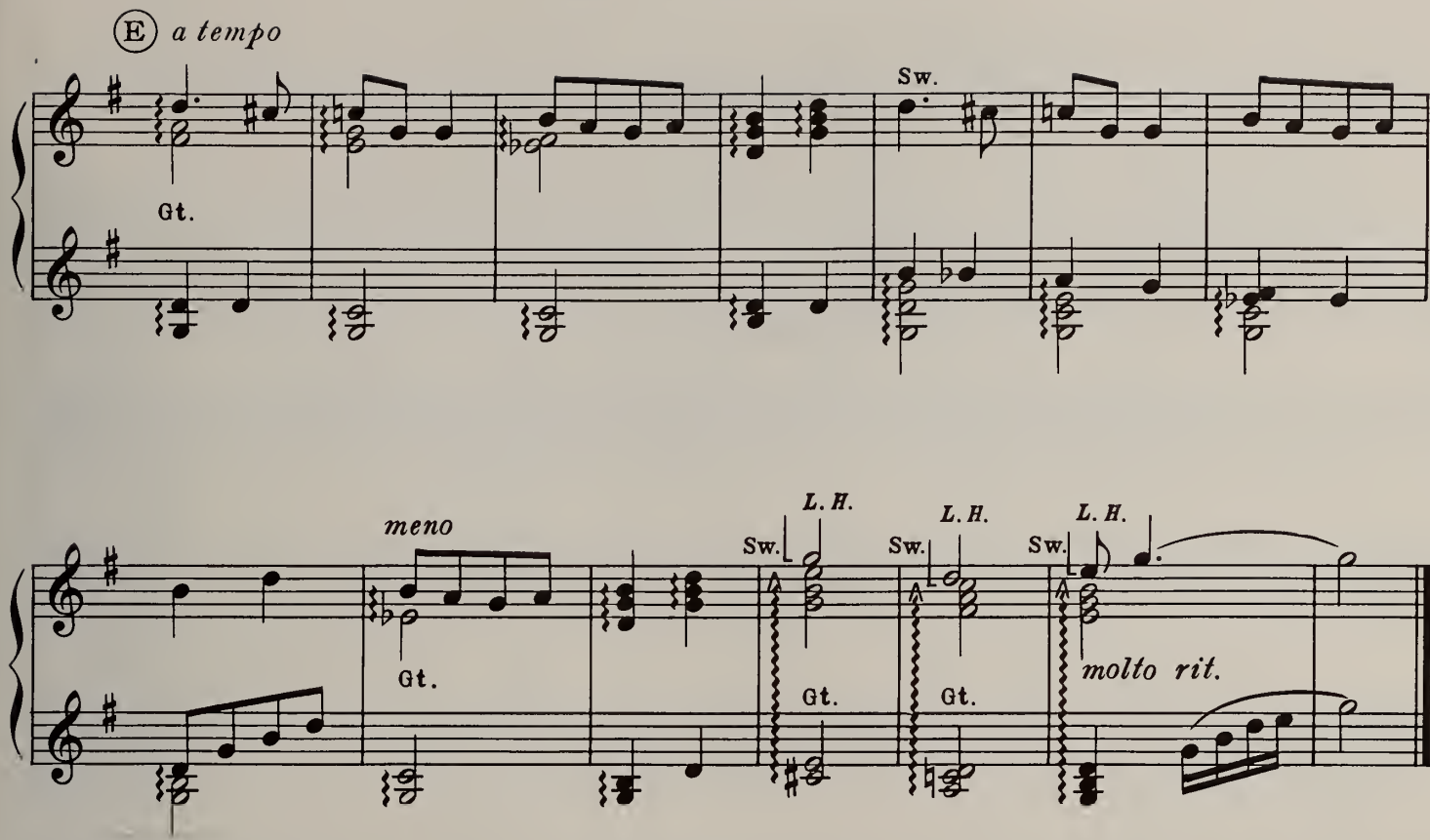
The Harp Bells with their rather delicate timbre would be out of place played alone in this age-old hymn-tune. The very melodic line of this number is a symbol of strength.

The student can observe that, although this piece is written for the minimum 25-note multiple carillon, there is much variety within the number to sustain the listener's interest. Violent and abrupt changes of style are, of course, not in keeping with good taste in any hymn-tune; however, by carefully planning such devices as used in this example, interest and freshness can be achieved with little creative effort.

To a Wild Rose

EDWARD MACDOWELL
Transcribed for carillon by John Klein





"TO A WILD ROSE"

One of the most important musical devices used in transcribing or adapting compositions for the carillon is the craft of transposing from one key to another. This is especially true when the adaptation is applied to a smaller instrument wherein the range is limited. MacDowell's "To a Wild Rose" exists in its original key of A Major. In order to play this composition on the 25-note multiple carillon, in the range from G to G, it is, if not necessary, advisable to transpose the music one tone lower to the key of G.

Obviously, if we played the composition in its original key of A Major, the top notes would exceed the range of the G to G carillon.

The craft of transposition can well be practiced in writing. In addition to the mere transposition, the number must also go through the process of adaptation. Therefore, it is advisable to work out the transcription very carefully during rehearsals; and by recording the transposition in manuscript, it becomes a permanent piece of property in the carillonneur's repertory.

MacDowell instructed that his "To a Wild Rose" be played "with simple tenderness". In keeping with the tender style of this composition, the first four bars of the piece are played entirely on the Harp Bells on the Great Manual. In Bar 5 the Flemish Bells take up the melody, while the Harp Bells continue to supply the harmonic background, thereby providing an interesting variety of color between the two sets of bells.

You will note that the same pattern of alternating between the Flemish and the Harp Bells is continued throughout the number.

In the last bar in Letter C, the final note of the accompanying Harp arpeggio touches the same melodic pitch on which the Flemish Bell sounded the melody in the beginning of the measure. Inasmuch as a bell-note has a natural decay, the Harp Bells help to sustain the harmony of the measure throughout the customary ritard; and by finishing the phrase on the same pitch-note with the Harp Bells, the illusion is thereby created of having sustained the actual melody note.

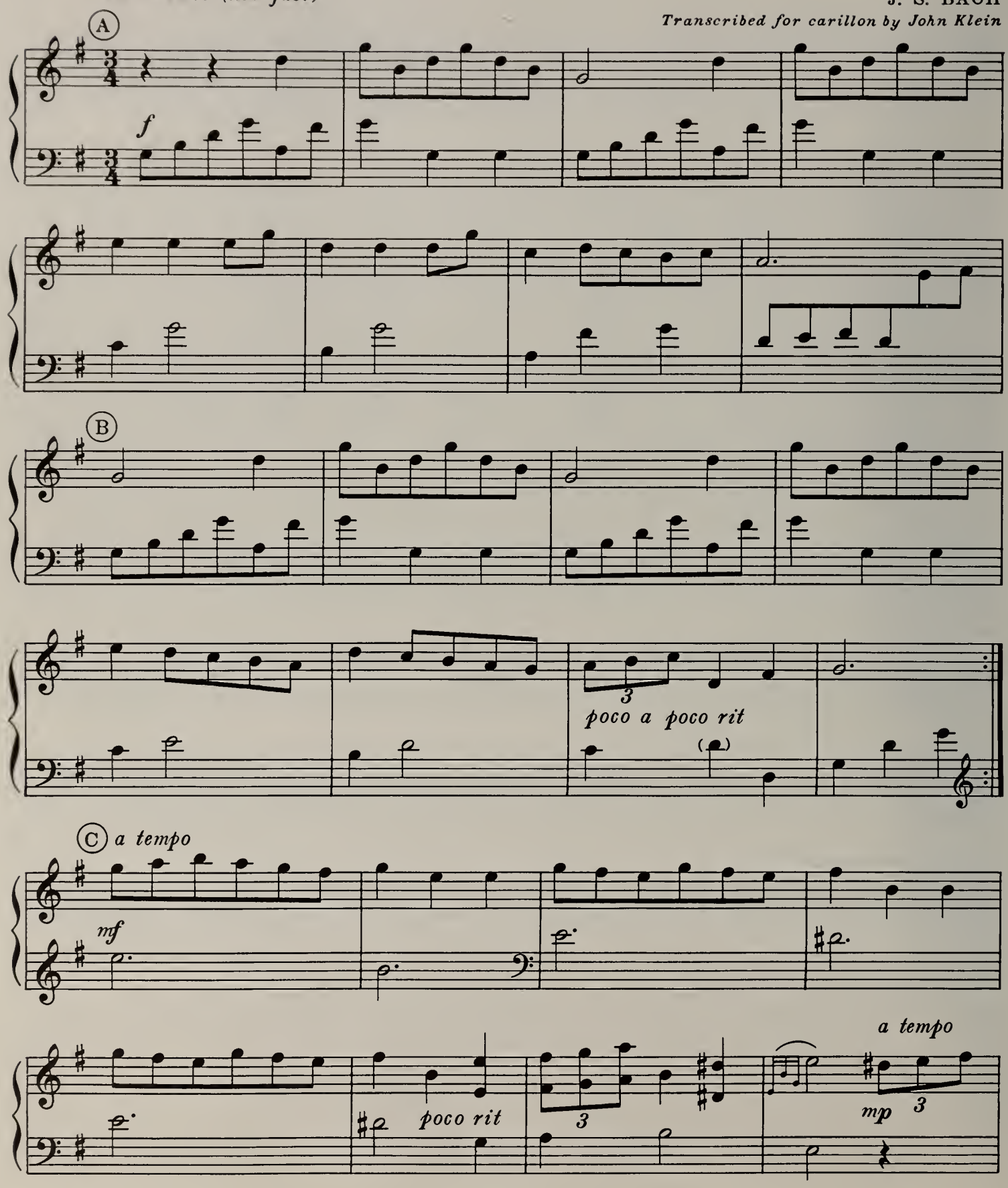
On the last four bars of the piece, after the conclusion of the fully rolled Harp chords, the left hand crosses over to the upper manual in order to touch the melody-notes.

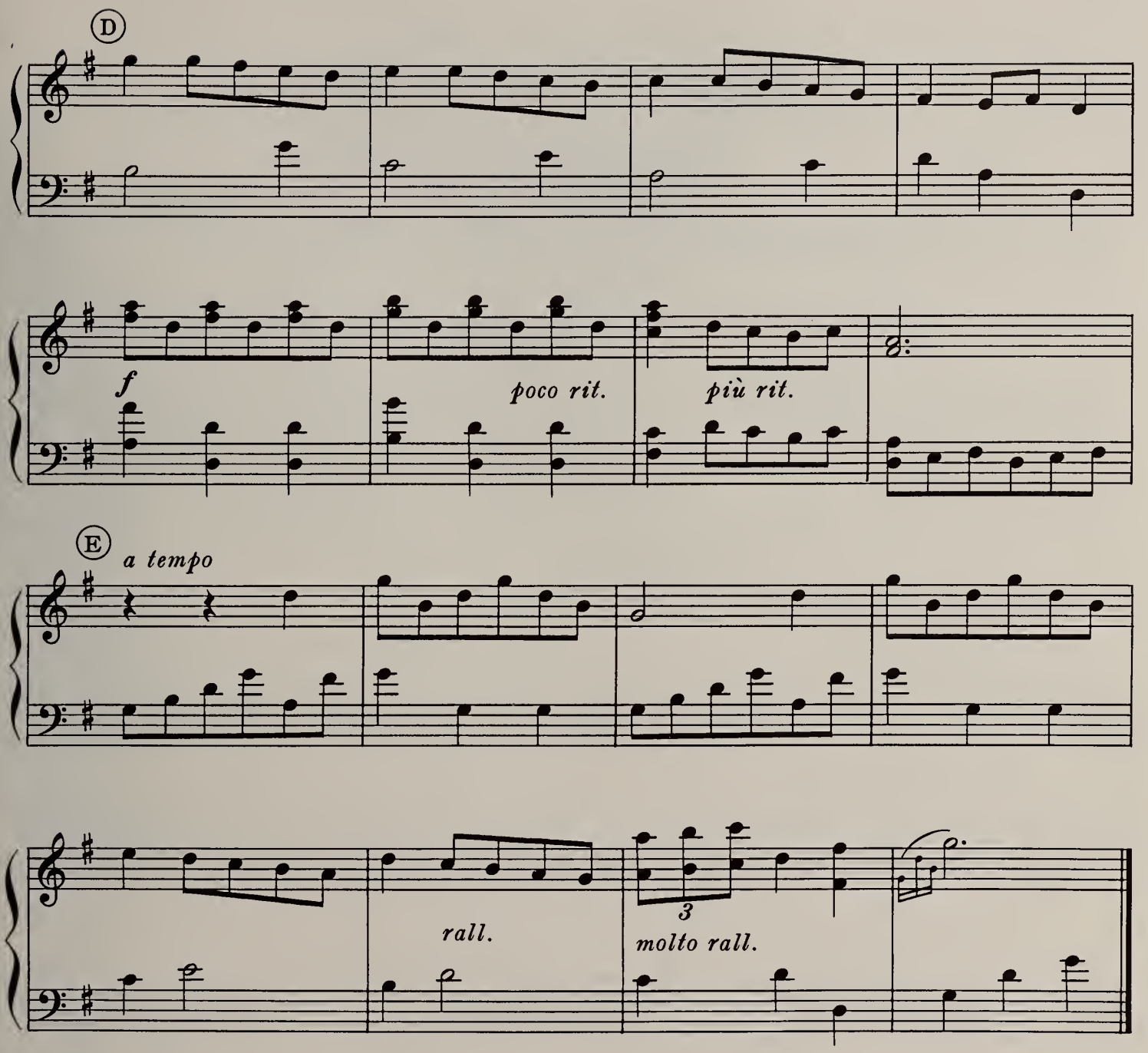
Minuet

Moderato *(not fast)*

J. S. BACH

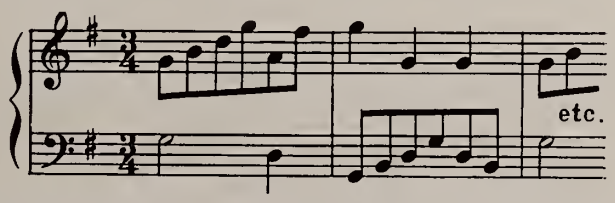
Transcribed for carillon by John Klein





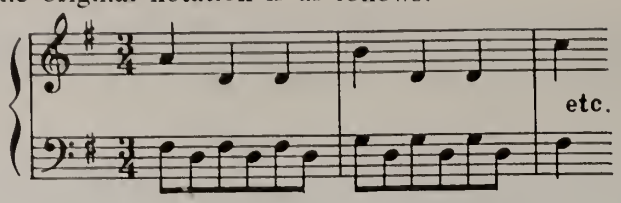
"MINUET"

Here is a transcription for the carillon taken from one of Bach's well-known piano pieces. If the student will examine the original composition and compare it to this transcription, he will readily see that many changes exist in the notation, although the melodic and harmonic content remain the same. Here is a portion of the original:



In transcribing this for the Flemish Bell carillon, the passage literally is turned upside down. In the second bar, if the left hand were to play the G-major broken chord, the effect of the larger bells would completely overpower the right hand.

At the fourth bar in Letter D the original notation is as follows:



Here again the position is reversed; the accompaniment is played by the smaller bells in the right hand, while the left hand plays the melody in octaves.

In analyzing this number, one should have the original piano notation at hand. It is a clear example of what and how many notes to delete from the original version in order to obtain clarity when transcribing such music for the carillon.

This book is not meant to be a treatise on the craft of musical arranging and transcribing; but it cannot be emphasized too strongly that this is an important requirement in the carillonneur's routine. Furthermore, it must be remembered that piano-music is not carillon-music.

37-note Flemish and Harp Bells

Gaudeamus Igitur

TRADITIONAL

Transcribed for carillon by John Klein

Moderately slow

A

Sw. *f*

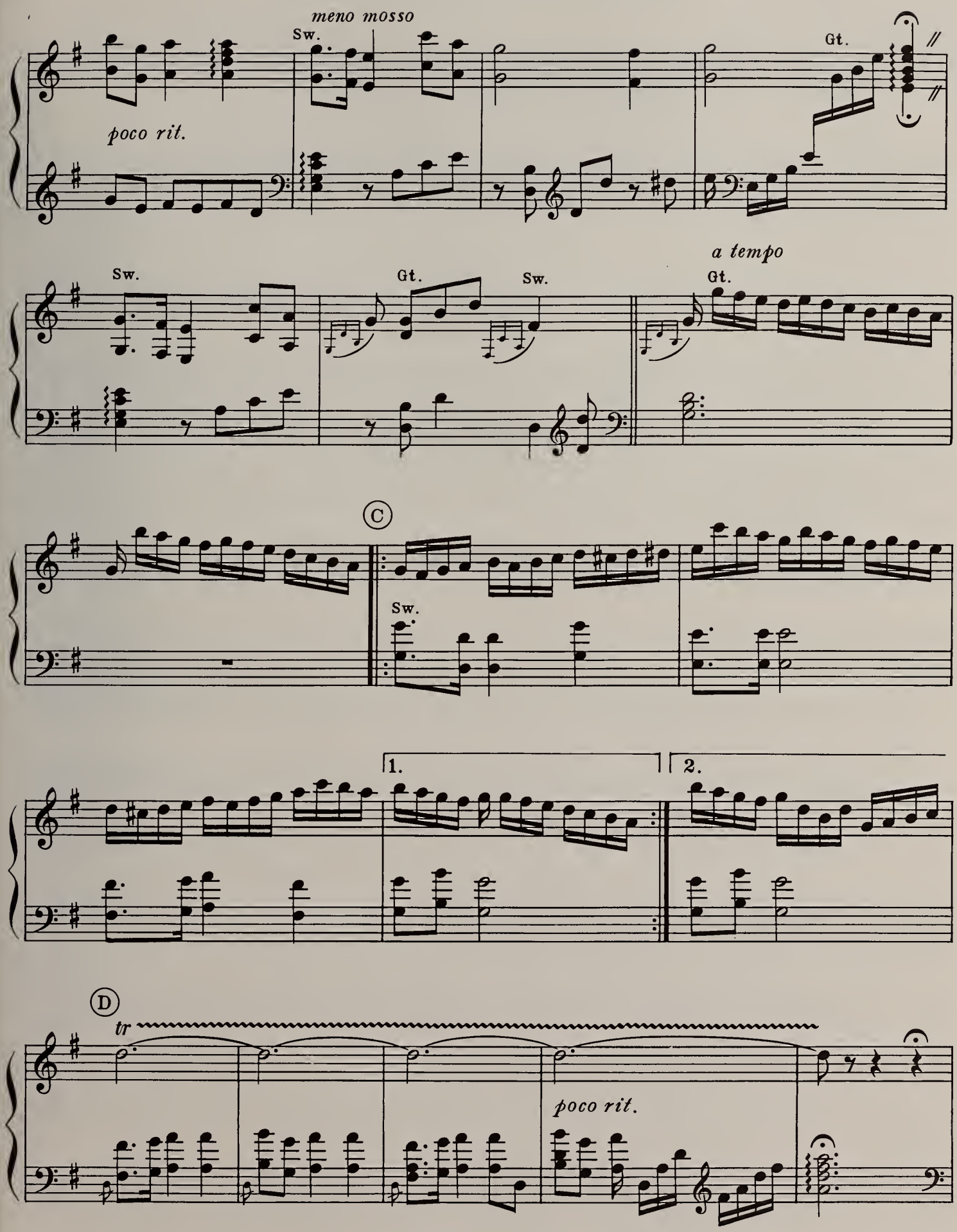
Gt.

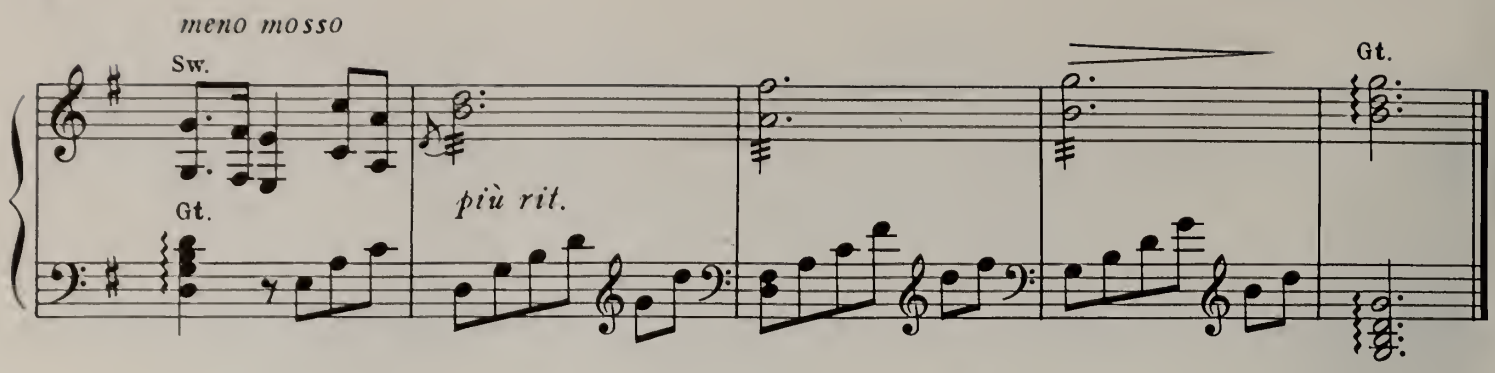
Sw.

Gt

Gt.

B


meno mosso
Sw.
Gt.
poco rit.
Sw.
Gt.
Sw.
a tempo
Gt.
C
Sw.
1.
2.
D
tr
poco rit.



"GAUDEAMUS IGITUR"

The anticipated broken chord at the beginning of each bar establishes the harmony for the Flemish Bells in octaves on the melodic line. The manner in which this broken chord is played stems from the traditional school of carillon playing. On the traditional carillon clavier, the performer has difficulty in rapidly crossing his hands; consequently the arpeggio is played in a step-wise manner. This is a legitimate, carillonistic device and it should become a natural part of the modern carrillonneur's technique.

The Harp Bells, entering before measure 5, provide a new color as an accompaniment under the Flemish Bells as they continue to play the melody.

At Letter B, the Harp Bells played alone give importance to the new color and provide a relief from the Flemish Bells.

Beginning at the *meno mosso* (on the fifth bar of Letter B) you will note that when the harmony changes the Harp occasionally enters after the down-beat. This provides better clarity for the sound of the Harp Bells in the low register.

In the second section (beginning two bars before Letter C) the Harp Bells play a fairly rapid contrapuntal line in the upper register against the Flemish Bells in octaves on the melody.

At Letter D you will note that the Harp Bells maintain a pedal-point trill. With the Flemish Bells in octaves on the melody in the left hand, a grace-note touches the pedal-point D in the bass at the beginning of each measure, thereby helping to accentuate the force of the pedal-point. A bar is added in this section to assist the execution of an adequate ritard ascending into the upper register on the Flemish Bells. By adding this measure for the ritard at the conclusion of this section, a more graceful manner is made available for stopping the Harp trill. If the carillon has Expression Pedals, the Harp Bell trill should dimuendo at this point.

The tremolando on the Flemish Bells near the end provides a sustaining quality in the traditional carillonistic style. (One should refer to the chapter under "Harp Bells" for a pertinent account on how to execute the tremolando. The discussion therein also applies to the tremolando on the Flemish Bells).

A grateful ending is provided on the final bar by playing both hands on the full arpeggio G-chord on the Harp Bells. While approaching this final chord, the Flemish Bells meanwhile may have diminished with the use of the Expression Pedal.

The First Nowell

TRADITIONAL ENGLISH
Arranged for carillon by John Klein

Moderately slow

Sw.

f

Gt.

A

ten. ten.

rit.

Gt.

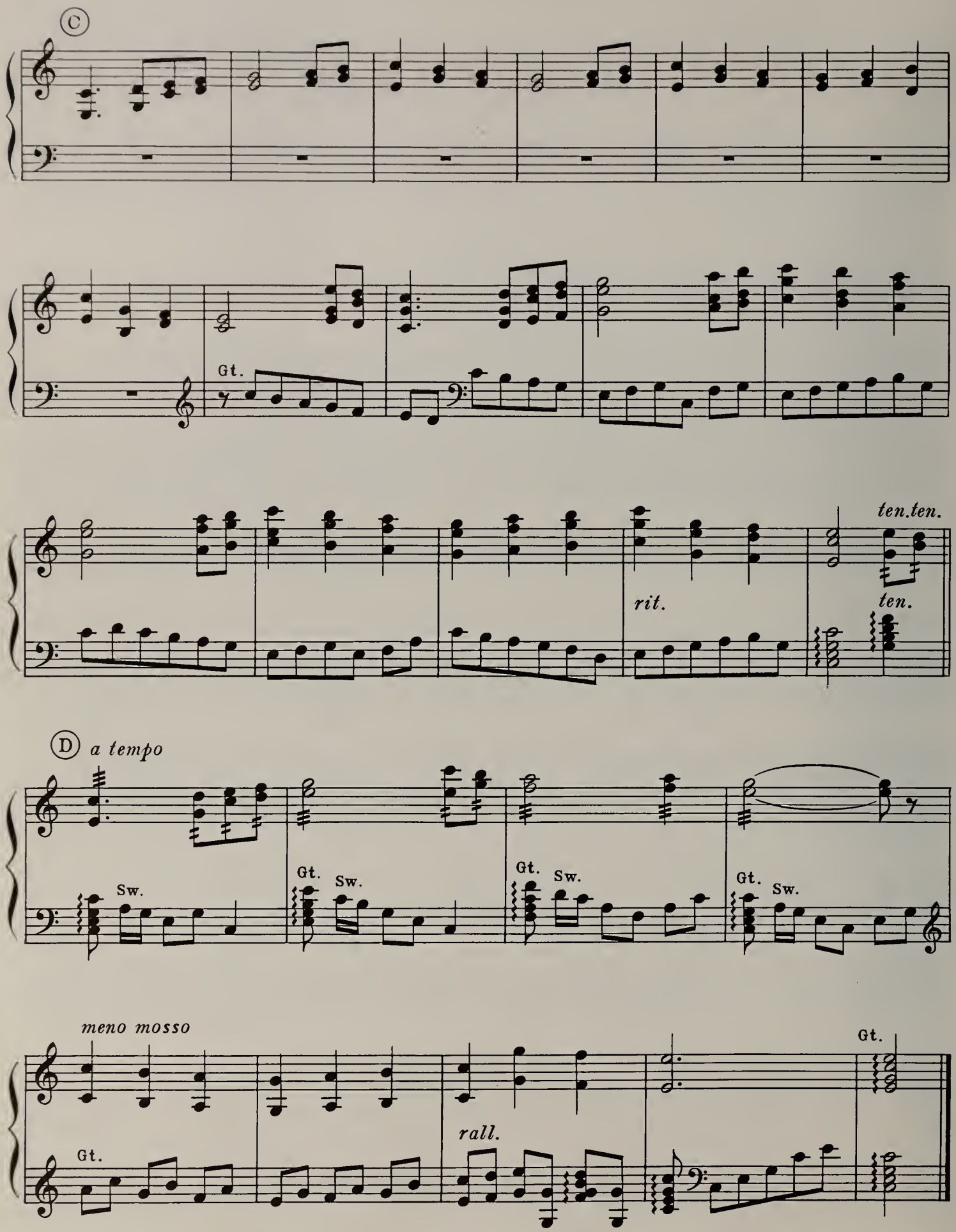
B *a tempo*

Sw.

rit.

(Sw.) *a tempo*

f


C
Gt.
ten.ten.
rit.
ten.
D
a tempo
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
meno mosso
Gt.
rall.
Gt.

"THE FIRST NOWELL"

The melody begins in the low register on the large bells in single notes. In the eighth measure the Harp Bells start a descending scale passage and continue to weave a step-like contrapuntal line beneath the Flemish Bell melody in the middle register.

At Letter B the Harp Bells play the melody and harmony for four bars.

As the carol continues into the second stanza at Letter C, the Flemish Bells this time play in two-part harmony; and again the same Harp Bell step-like accompaniment enters at measure 8. Above this contrapuntal line the Flemish Bells play in octaves with a harmony note added in the middle. Meanwhile, the piece has been continually maintaining interest without adding new and foreign idea-material. To further strengthen the flow of the number, the tremolando is brought in just before Letter D. The left hand plays the complete harmony on the downbeat of each bar on the Harp Bells, after which it moves immediately to the Swell to play the descending figure on the lower Flemish Bells. The listener hears three colors during the passage:

1. the full Harp Bell harmony,

2. the small answering-figure on the low Flemish Bells, and

3. the melody in tremolando on the high Flemish Bells.

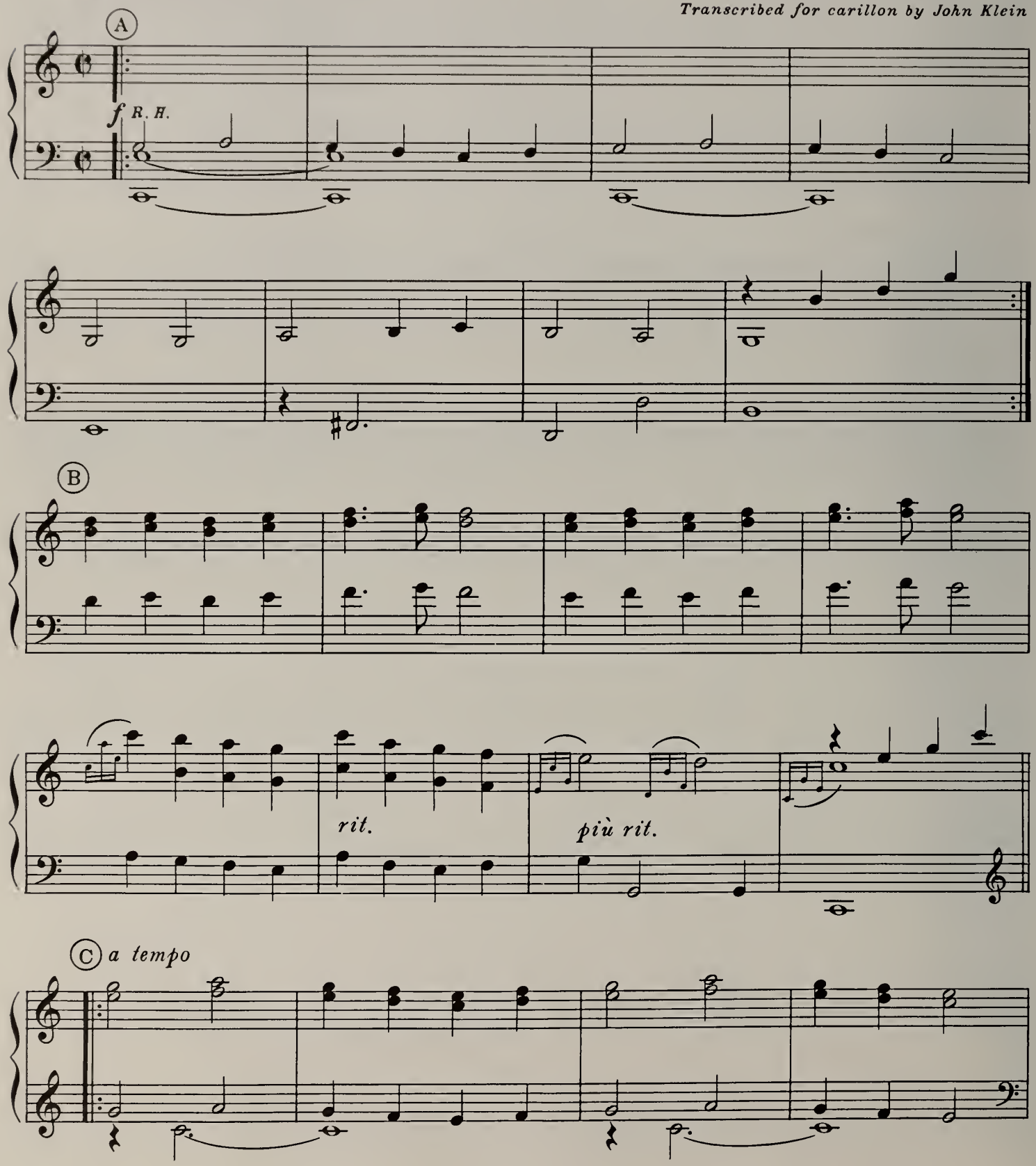
The Key signature of this carol as found in Hymnals is usually in D Major. As mentioned before, it is frequently necessary to transpose numbers either up or down in order to take full advantage of the range of the carillon.

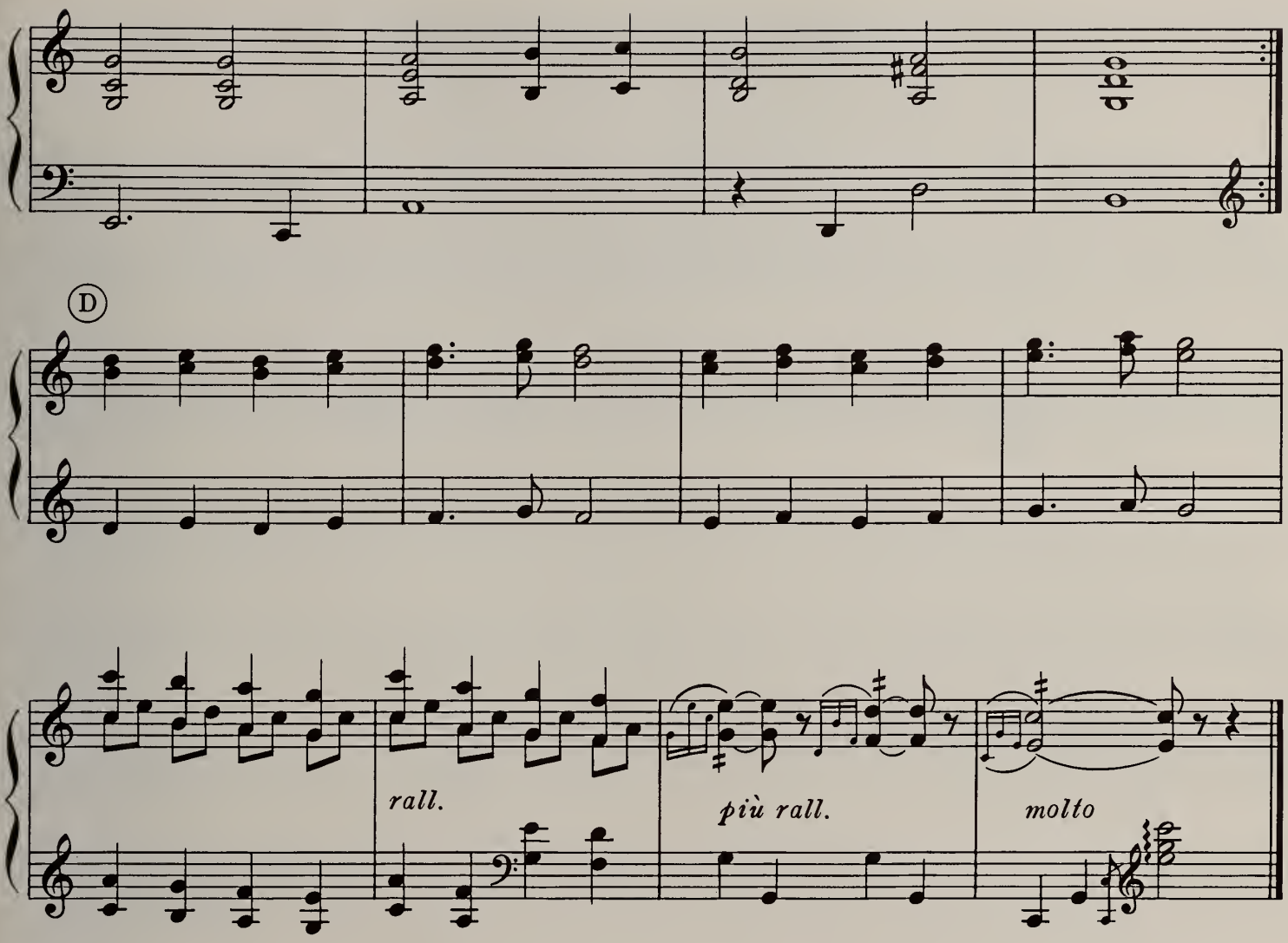
Diminuendos and crescendos are not indicated because of the precarious results that often ensue during outside playing. However, this does not mean that dynamic levels cannot or should not change. It is up to the discretion of the carillonneur as to how much shading he wants to inject in his playing; but, in any case, he should be cautious. One can maintain a very expressive style of playing without the use of the Expression Pedals.

O Sanctissima

Moderately slow

SICILIAN MARINERS, 1794
Transcribed for carillon by John Klein





"O SANCTISSIMA"

This stately hymn tune is played throughout in a simple style. It opens with the sonorous tenor bells on the melody, accompanied with an occasional deep bass bell. In measure 6 of Letter A, the bass F-sharp is played on the second count instead of on the down-beat because of the closeness to the previous low E. On the last bar of Letter A, the treble bells may be diminished with the use of the divided Expression Pedal. The repeat of the first eight bars is optional.

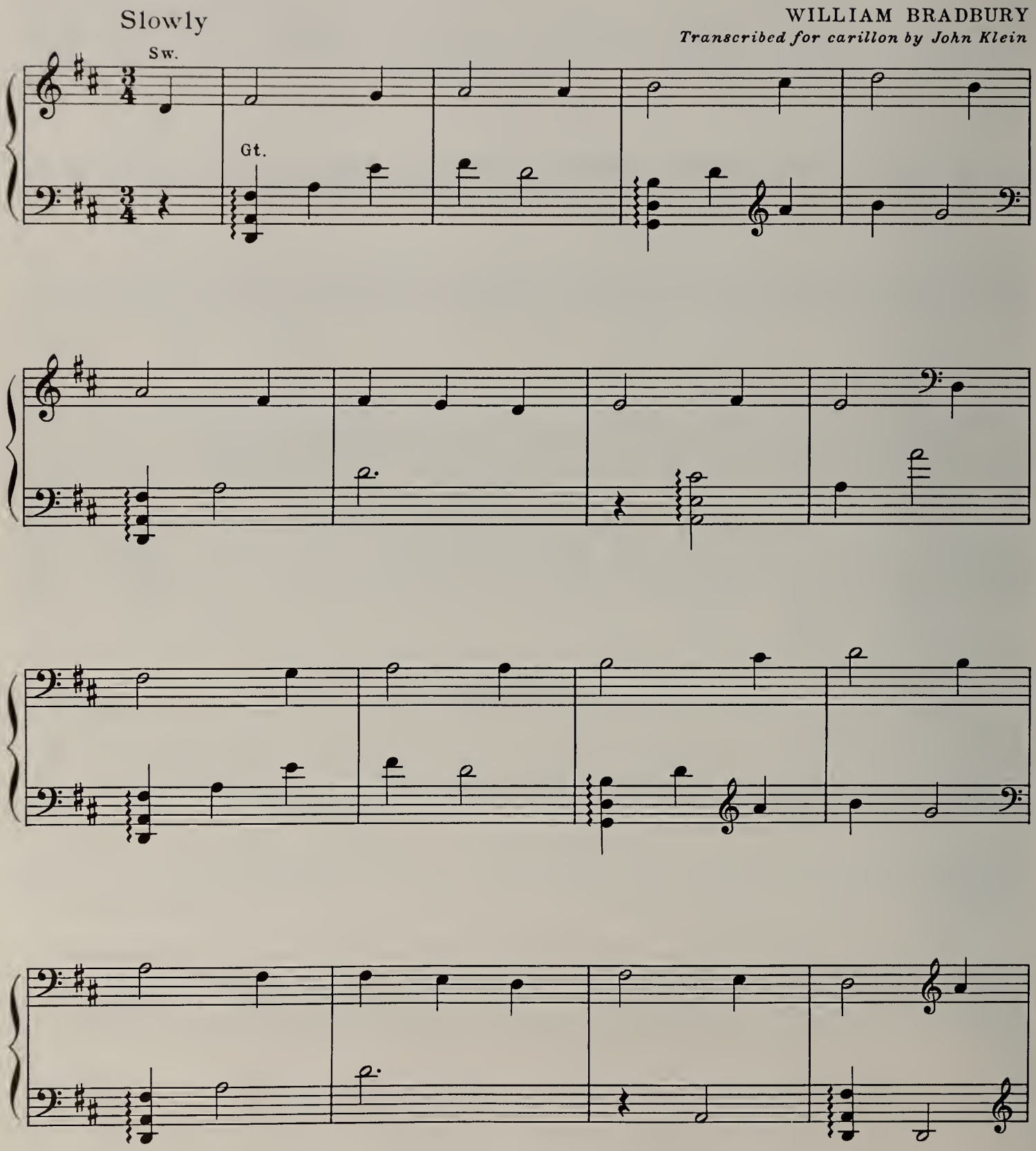
At Letter B the melody is harmonized in thirds in the upper register. The melody is reinforced an octave lower. Doubling of the melody is always a good device to use in carillon-playing, for when a melody is harmonized, often times the single bell on the melodic line is not strong enough to penetrate.

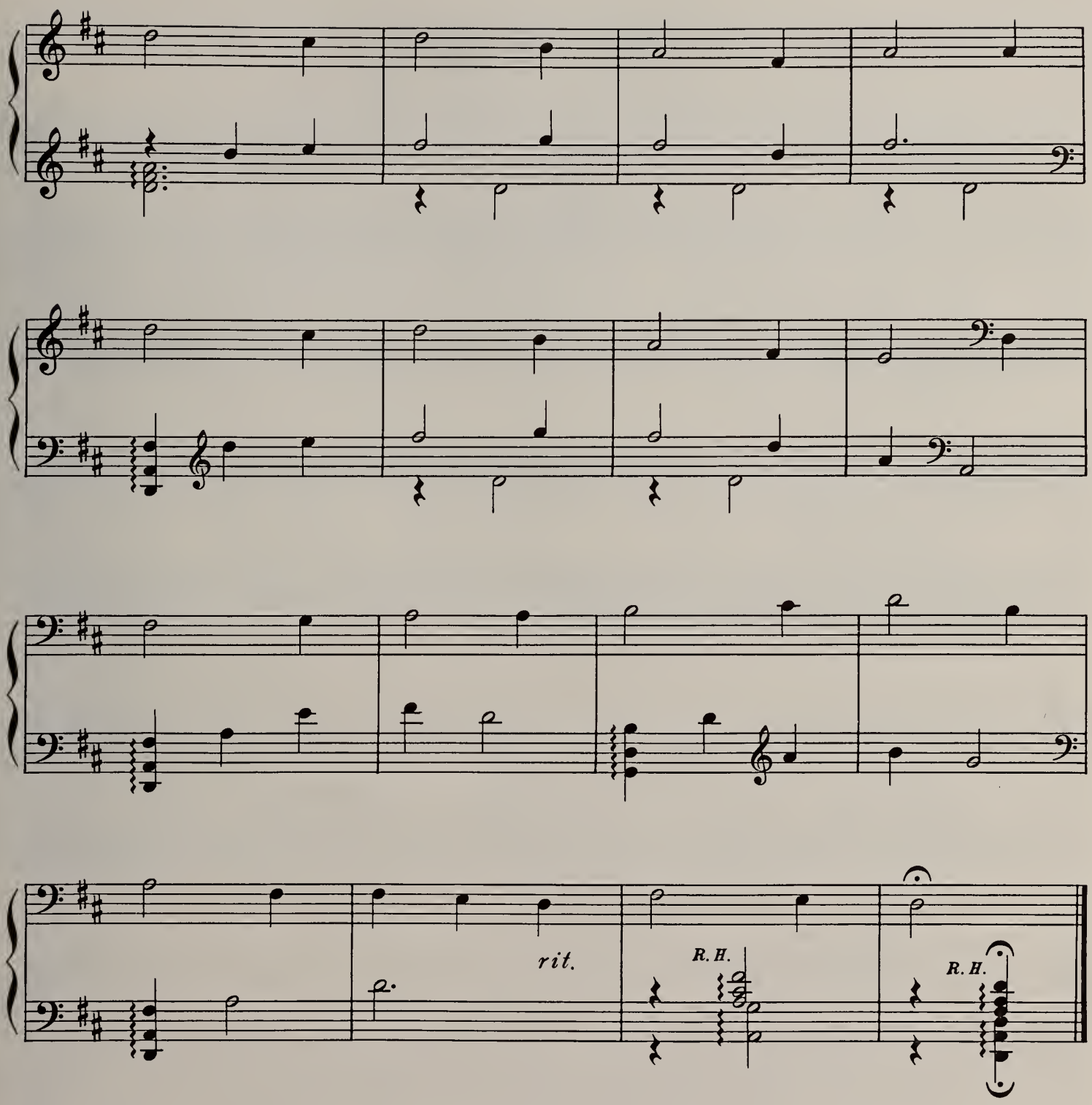
At the fifth bar of Letter D, three octaves carry the melody. The harmony in this passage is inserted in sixths above the melody in the bass line.

Two measures before the end the tremolo sustains the melody during the ritard. The tremolo should be released with the sounding of the bass bells on the second and fourth counts. On the final bar the tremolando is released as the left hand crosses the right to play the high C-major broken chord. This is one way of getting rid of a tremolo that must be exposed until the very end. The cross-hand high chord blots out what may possibly be an uneven ending with the tremolando.

Sweet Hour of Prayer

WILLIAM BRADBURY
Transcribed for carillon by John Klein





"SWEET HOUR OF PRAYER"

A ninety-eight bell carillon is certainly an instrument of comparatively large proportion; however, this does not mean that the larger the carillon the more elaborate the music should be. Most of the time the simplest transcription played in a relaxed manner makes for the best carillon music and constitutes the wisest choice in programming.

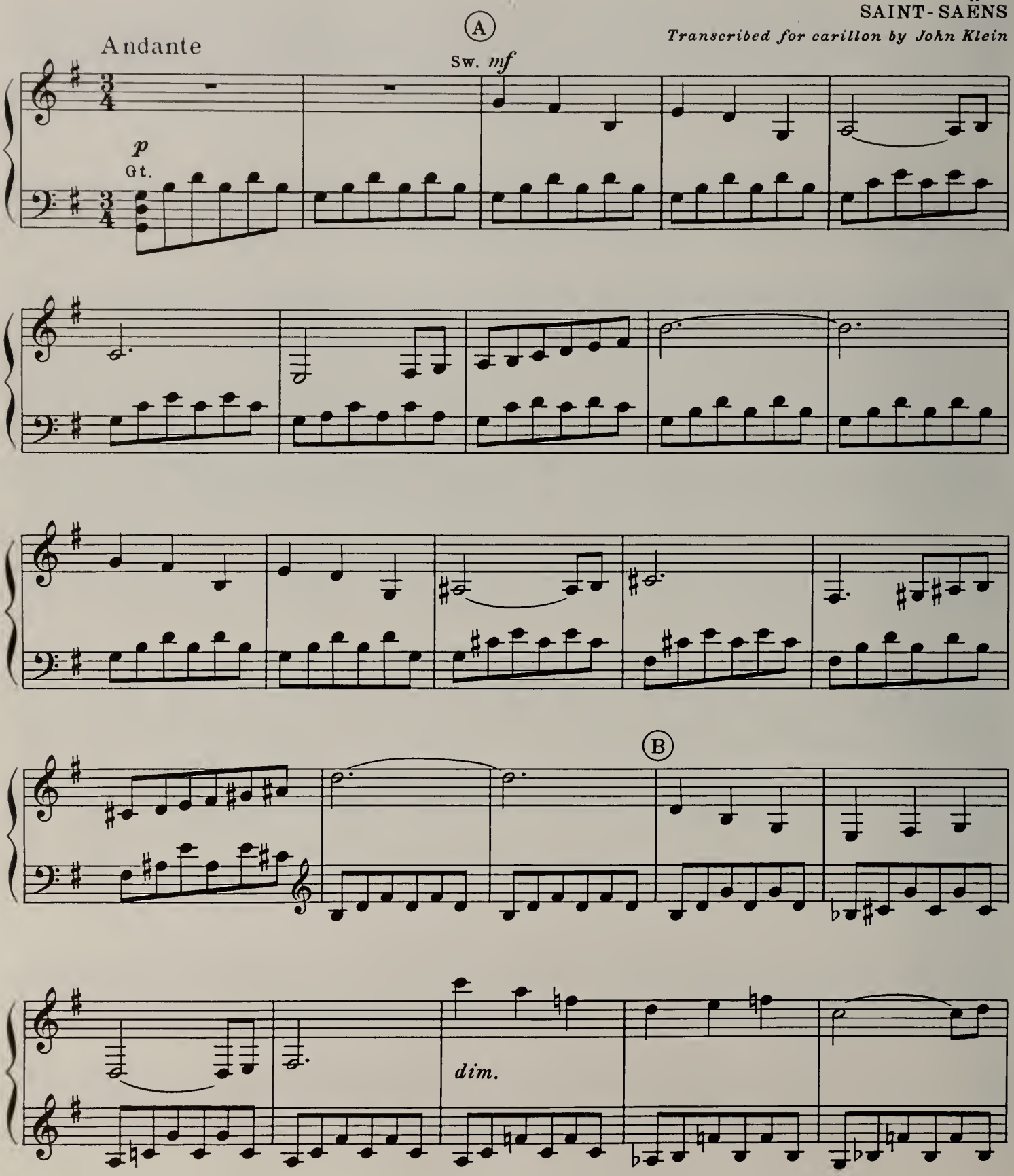
In this hymn tune the melody is played throughout on the Flemish Bells, accompanied in a simple style on the Harp Bells. In keeping with good taste, the transcription is an excellent example of sheer simplicity.

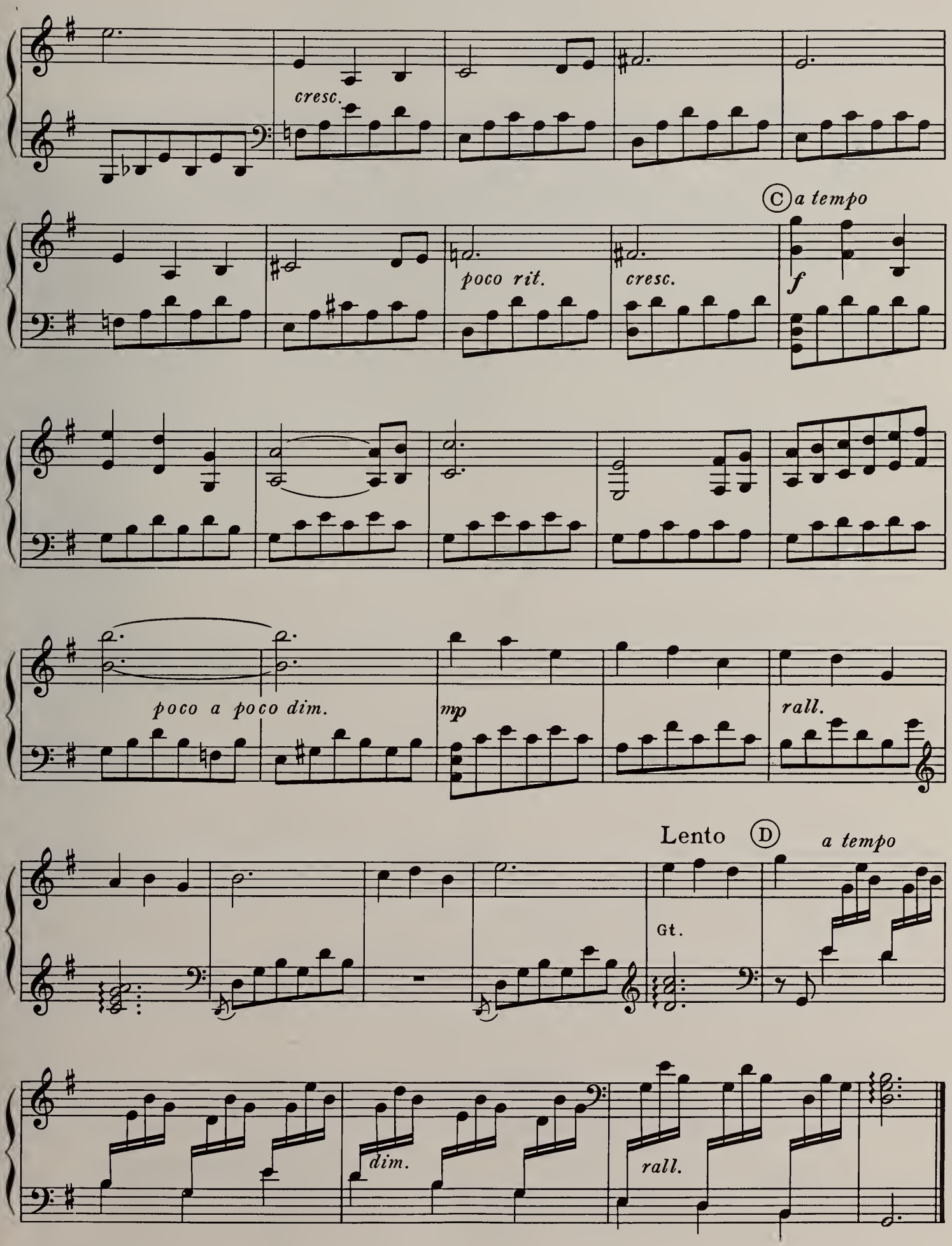
A sparce variety is achieved by changing the registers of the solo Flemish Bells. In the last two bars the right hand goes down to the Great to help fill out the rich Harp Bell chords.

The Swan

SAINT-SAËNS

Transcribed for carillon by John Klein




cresc.
C a tempo
poco rit.
cresc.
f
poco a poco dim.
mp
rall.
Lento
D
a tempo
Gt.
dim.
rall.

"THE SWAN"

The Alberti-like accompaniment is simplified from the original in adapting this famous composition for the multiple carillon.

Again, a sparce variety is achieved by changing the registers of the solo Flemish Bells, as at Letter B. Here the melody is playing in the tenor range for four measures with the sequence answered in the high treble bells.

At Letter C, instead of the single octaves, the melody may be tremoloed for the next eight measures. On the ninth bar the piece should again be played as written. To continue the tremolando to the end would present an awkward problem at the Coda (Letter D). First of all, if the tremolo is used up to the Coda, the final G in the melody would also have to be sustained to the very last bar. This would not only be a technical feat in as much as it would have to sound well, but it would probably be in monotonously bad taste. The continual reiteration of the octave bells in the tremolando is certainly not the equivalent of the delicate sustaining power of the violincello, as written for in the original score.

To execute the finger-tremolando on the melody at Letter C requires great skill, indeed, for the wide melodic skips require expert fingering and accuracy. It is certainly worth a try; however, if the student is in any way in doubt about the probability of success, it would be better to simply play the passage in straight octaves as written.

Old Folks at Home

STEPHEN FOSTER
Transcribed for carillon by John Klein

Slowly; with expression

A

f

poco rit.

B *a tempo*

1.

poco rit.

2.

rit.

C *a tempo*

ten.

rit.

D *a tempo*

Cadenza

accel.

slower

rit.

molto rit.

"OLD FOLKS AT HOME"

At the very opening, note that the D Bourdon Bell is struck slightly ahead of the other notes in the chord.

The harmonic compatability of the remainder of the opening chord with the octave F-sharp on the melody (its minor-third partial sounding A) and the low A a fifth above the Bourdon D (its minor-third partial sounding C) tend to obliterate the F-natural minor-third partial that sounded on the single low D ahead of the rest of the chord.

The melody is played in octaves throughout except for the two bars of tremolando in Letter C.

Since the melody is played in the middle and low registers of the carillon, the fills and embellishments are more appropriately executed in the upper register on smaller bells. The filling-in of harmony in pianistic arpeggio style is not applicable to carillon playing. Such passages will tend to overpower the melodic line because of the dynamic strength of the large bells when played in the same register.

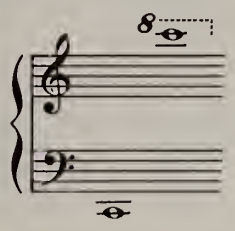
On the fourth bar of Letter A, the first inversion of the A-chord is used. If the root-position A were sounded on the first beat of this bar, a strong C-natural would be heard because of the minor-third partial.

In Letter C, variety in style is provided by the tremolando for four measures. This is a legitimate musical device used frequently in carillon playing. It is advisable not to execute the tremolando too rapidly. At the conclusion of bar 2 in Letter C, taper the tremolando with a slight ritard or tenuto in order to avoid an abrupt ending in the transition.

The cadence on the diminished-seventh chord in Letter D is executed with both hands. This is also a legitimate carillonistic device stemming from the traditional carillonneur's technique. Note that the final note of the cadence is in pitch with the latest melody note. As mentioned earlier, this extends the illusion in the listener's ear that the melody is being sustained.

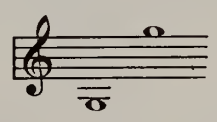
CELESTA BELLS

The Celesta Bells covers the same 61-note range as the Harp Bells, tuned in chromatic sequence, as follows:

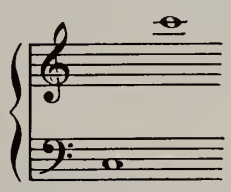


Also, like the Harp Bells the Celesta Bells are available in 25-note, 37-note, and 49-note ranges:

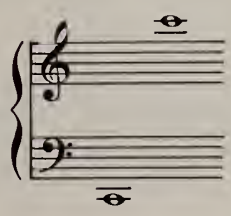
25-note Celesta Bells



37-note Celesta Bells



49-note Celesta Bells

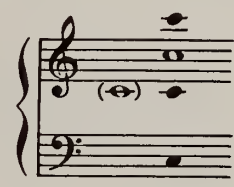


As a general rule, the Celesta Bells are considered to be the third set of bells added to a carillon. In other words, a 25-note range multiple carillon consisting of Flemish and Harp Bells distributed over two keyboards, may have the Celesta Bells added to the lower keyboard. This applies to all the ranges including the 37-note, 49-note and 61-note multiple carillons.

There is, of course, the three-manual carillon wherein the Celesta Bells are assigned to the middle keyboard. (See chapter titled "Three Manual Carillon").

The timbre of the Celesta Bells is keen and brilliant, yet they express a delicate brightness. Their usefulness either alone or in conjunction with the Harp Bells is invaluable.

Like the Harp Bell, the Celesta Bell has selected octave tuning in its partial series arrangement. Striking Middle C, the Celesta Bell's partials sound as follows:



The Celesta Bells, when added to a carillon, assume unusual importance in their functions as another tone color. At first hand they would seem to have three main uses, as follows:

1. for use in solo or chordal passages;
2. as an accompanimental set of bells; and
3. for use in conjunction with the Harp Bells.

However, when one considers the infinite varieties as used in combination with the Flemish Bells and the Harp Bells throughout a wide pitch range, their usefulness becomes limitless.

Through the manipulation of a switch or a stop-tablet on the console, the Celesta Bells can be skillfully used for brief interruptions during a Harp Bell passage. They can be brought on or taken off instantaneously for even the punctuation of a note or two.

The Celesta Bells are more spritely than the Harp Bells and can, therefore, be played in a faster tempo. For tower playing, when the Celesta Bells are added to the Harp Bells, there is a certain "edge" or "bite" fixed to the tone that enables these smaller bells to cut through to a better advantage.

In the following composition, "Blue Bells of Scotland", four transcriptions cover the 25-, 37-, 49-, and 61-note ranges of the Celesta Bells.

Celesta Bells

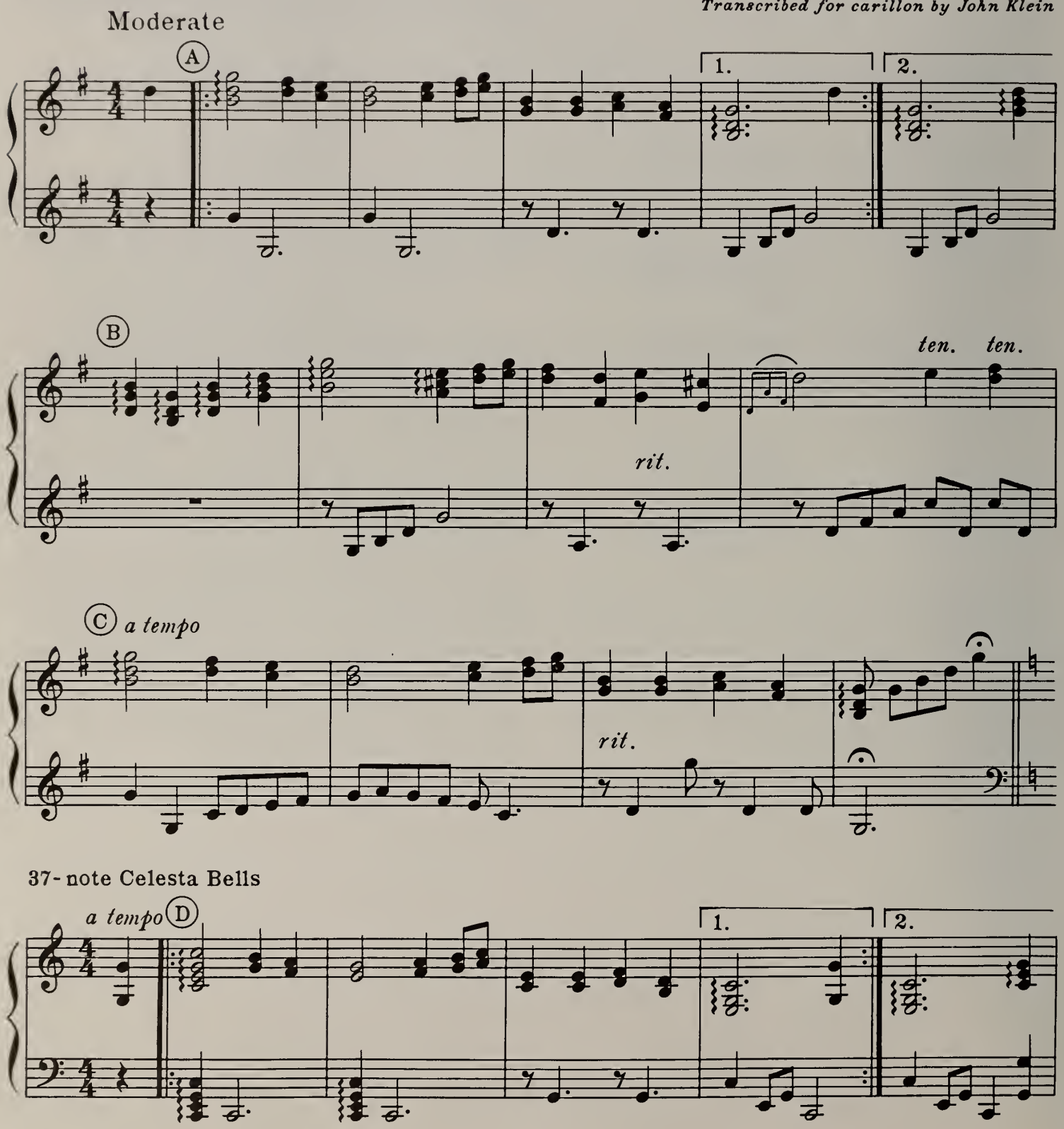
25-note, 37-note, 49-note, and 61-note ranges

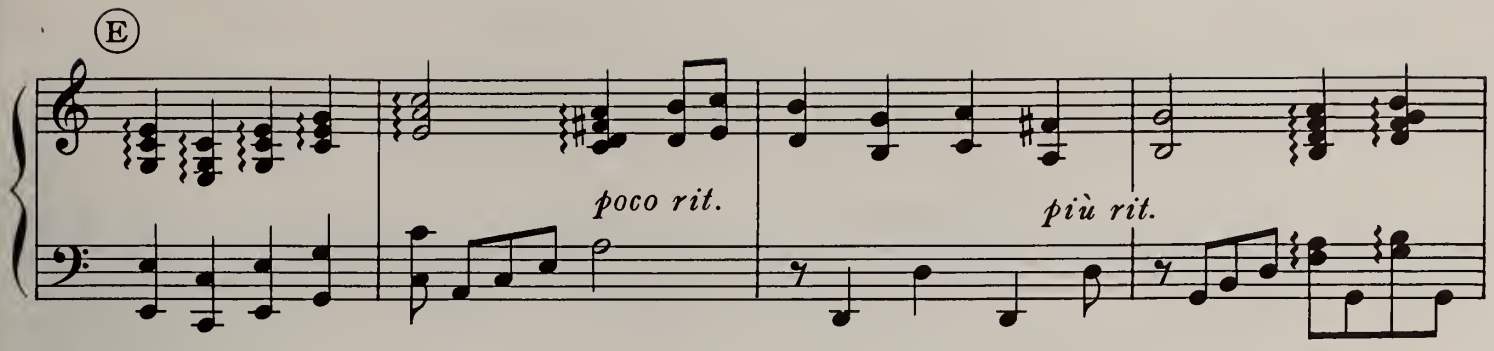
The Blue Bells of Scotland

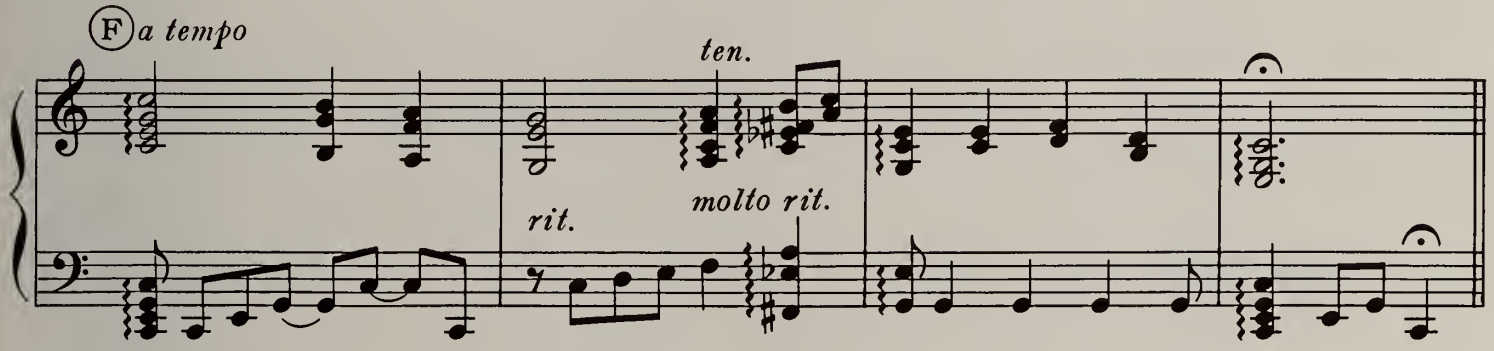
25-note Celesta Bells

OLD SCOTTISH AIR

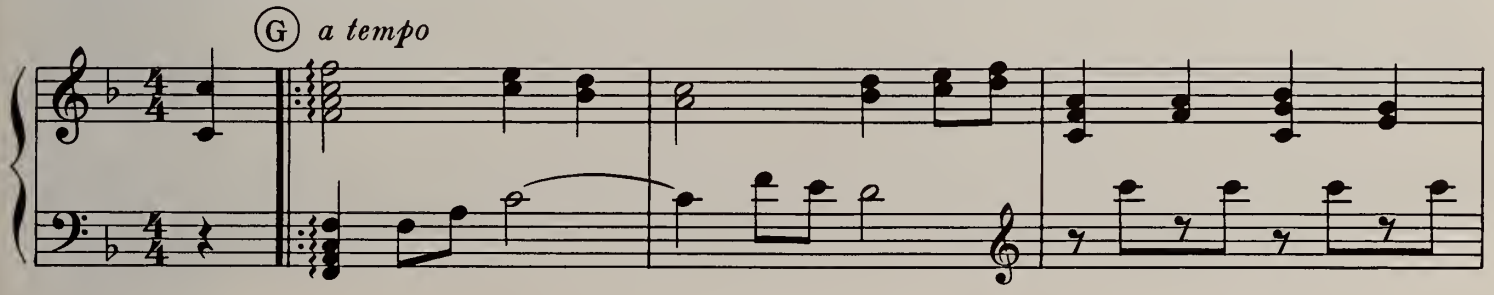
Transcribed for carillon by John Klein

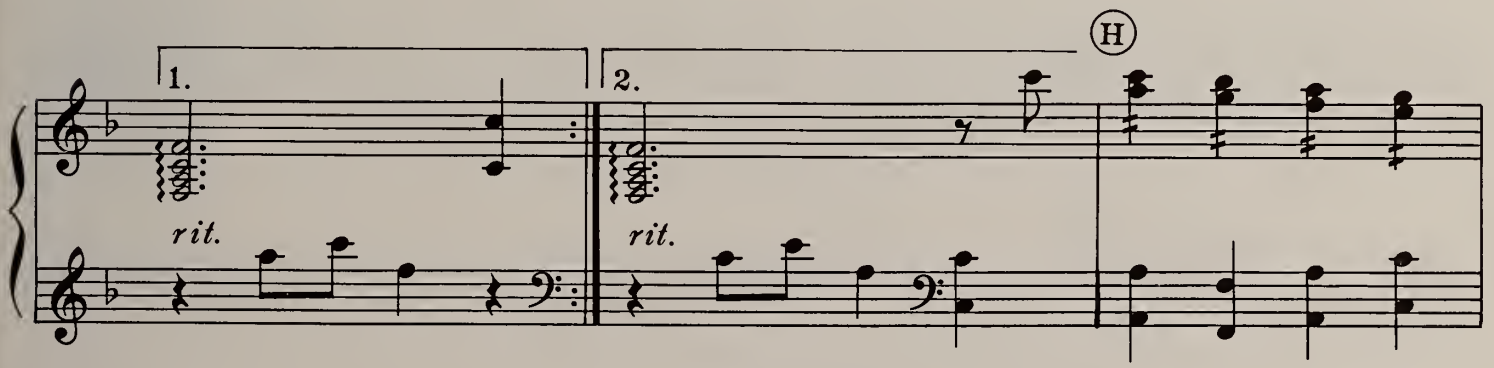


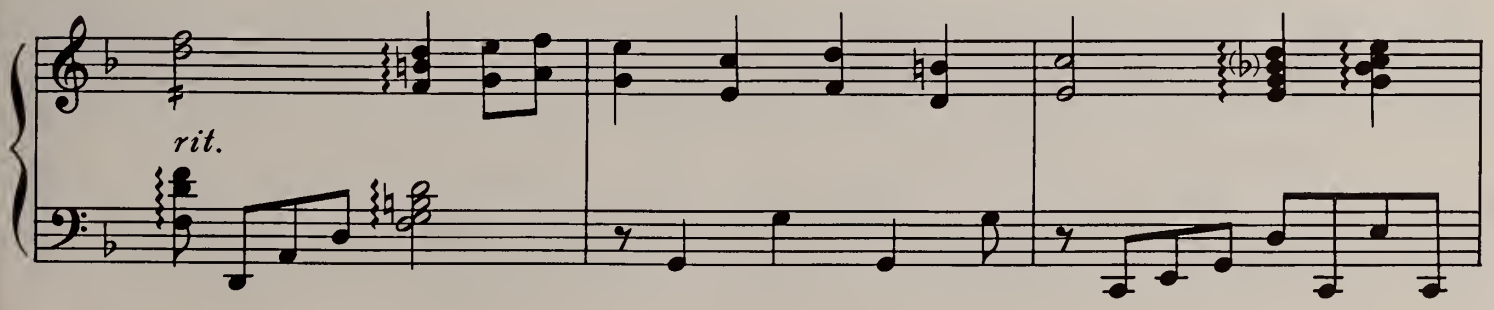


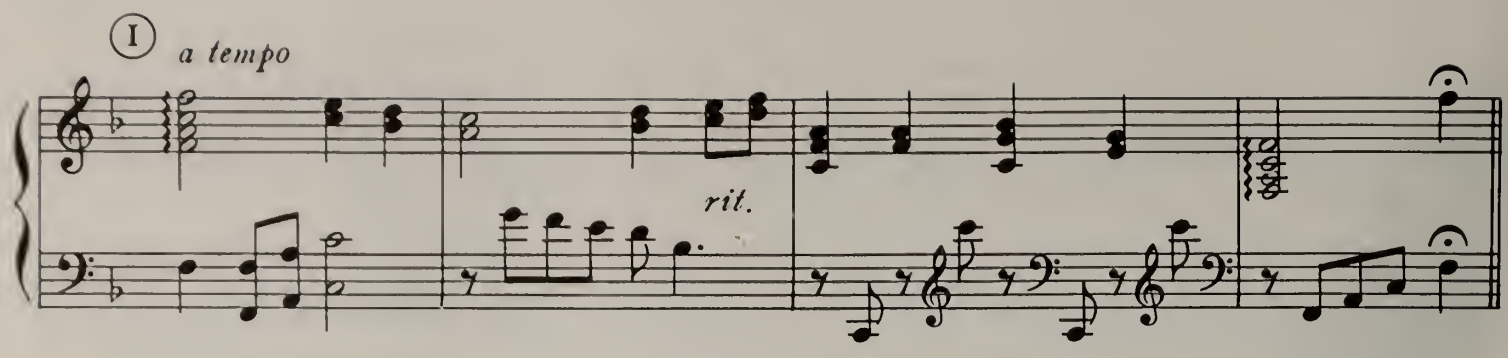


49-note Celesta Bells

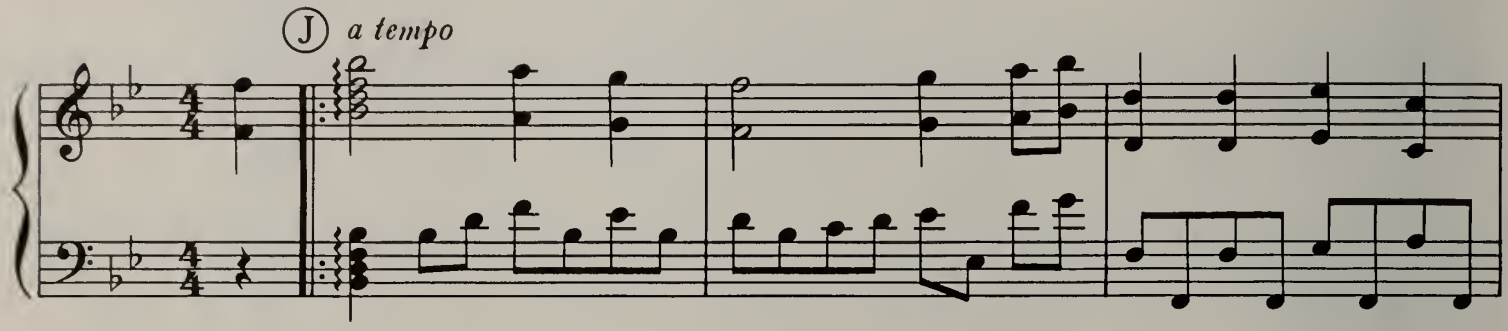


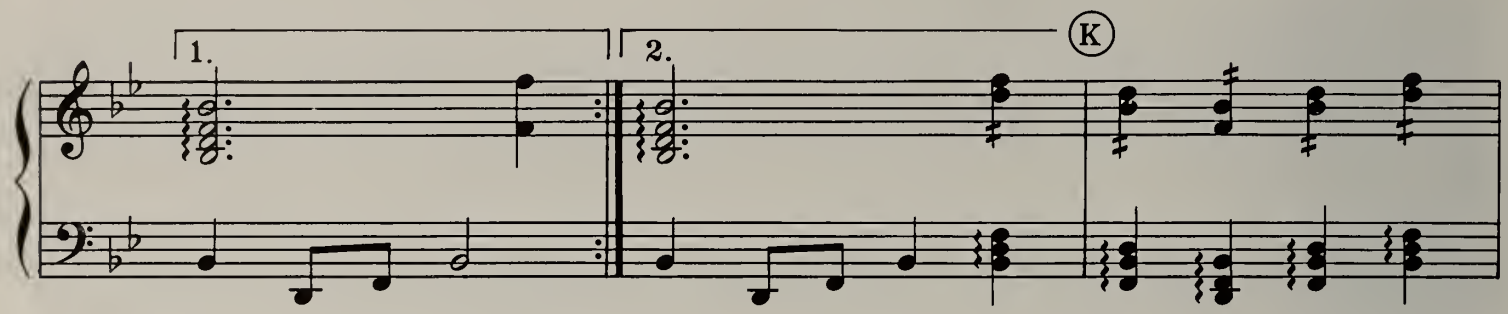


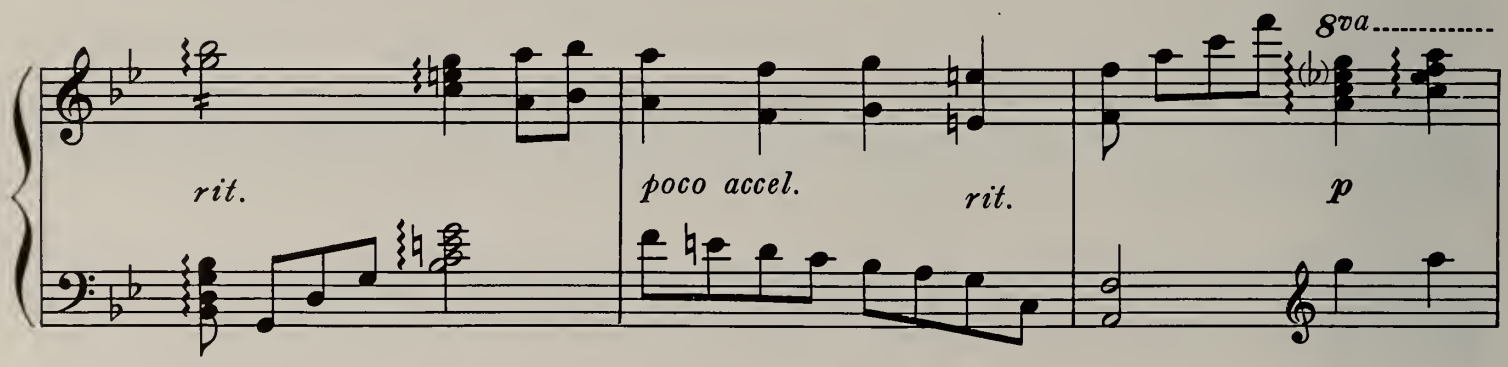


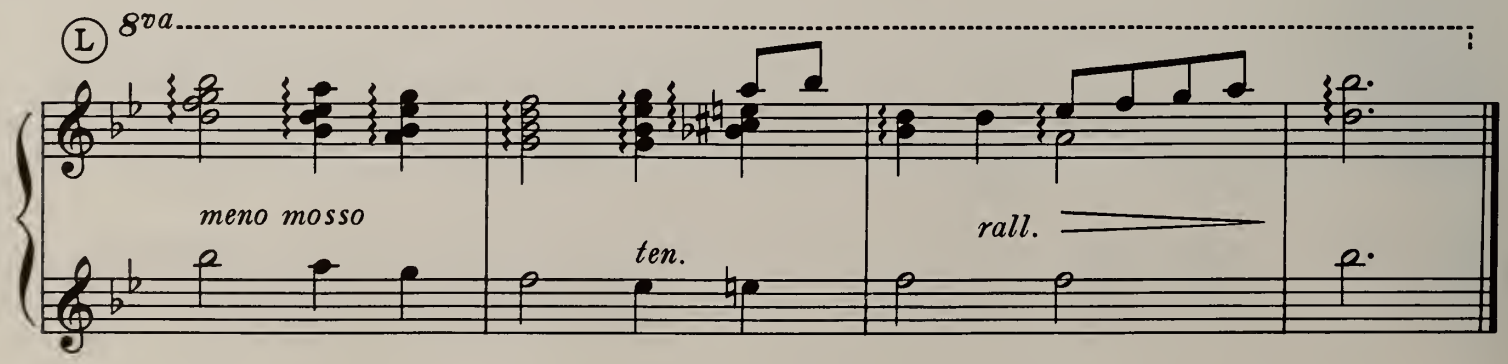


61-note Celesta Bells









"THE BLUE BELLS OF SCOTLAND"

The Celesta Bells, like the Harp Bells, are frequently available in various pitch ranges; consequently this transcription of "The Blue Bells of Scotland" is, therefore, presented in four different versions; the 25-note, 37-note, 49-note, and 61-note ranges.

As the compass of the Celesta Bells increases, the key signature also changes. Like the Harp Bell transcription of "Greensleeves" on page 22, this exhibit again illustrates the frequent necessity of having to transpose music for the various sized carillons available. As the range of the Celesta Bells increases, the style of the piece may change and become more elaborate; however, this is not obligatory nor is it wholeheartedly recommended. Many times the simplest transcription is the most rewarding, regardless of the size of the carillon.

The four versions of this piece are, of course, written in related keys; however, it must be remembered that this exhibit is meant to illustrate the expansion of the various ranges of the Celesta Bells and is not presented to be programmed in its entirety because of its length.

For the 25-note compass, the Key of G places the melody in the upper range, thereby allowing sufficient space for harmonizing. Note that broken chords in the melodic line are used somewhat sparingly. Throughout Letter A the melody is harmonized in thirds, except for the broken chords at the opening and closing. In the third bar of Letter C, the left hand crosses the right to execute the after-beat rhythmic accompaniment.

The 37-note version is written in the Key of C, thereby taking advantage of the three-octave range. Letter D is written in the same style as the opening of Letter A (25-note range), except that here the harmony is fuller and more complete. At Letter E octaves reinforce the melody in the low register. Remembering that the Celesta Bells sound an octave higher than the Harp Bells and that their entire timbre is quite sparkling and light, thick chords in the lowest register are quite compatible; and the reinforcement of bass octaves in the melodic line (such as in Letter E), is a pleasant-sounding and useful device.

In the third stanza for the 49-note range, the transposition moves to the Key of F. To utilize the extreme top range, the left hand crosses the right to execute the after-beat rhythmic accompaniment in bars three and four of Letter G. This also creates a delicateness in the variety of the Celesta Bells and prepares for the entrance of the melody in the lower register at Letter H. The sustained tremolando in the right hand yields to the pronouncement of the left hand melody, concluding the phrase with the arpeggio-chord on the second bar of Letter H. Again, the left hand crosses the right in the third measure of Letter I, alternating between the very lowest and the highest bell.

For the 61-note range, the piece is written in the Key of B-flat. Octaves take the melody through Letter J above a slightly active accompaniment. At Letter K, broken chords in the bass play the melody, while a tremolando in thirds reinforce the melody in the upper register, concluding with the full arpeggio-chord on the second bar (of Letter K). Up until Letter L, the very top register of the Celesta Bells has not been used. The delay in exposing these tiny bells until the end, presents a very telling and new fledged sound.

"AMERICANA" BELLS

The "Americana" Bells carillon is, of course, a multi-toned instrument consisting of either two, three, or four sets of differently tuned bells; and the chromatic ranges can vary from one of 25 notes to the full range of 61 notes. However, in this particular instance, in order to adequately discuss the "Americana" Bells Carillon, we will use as an example a moderate sized instrument consisting of 159 bells.

This versatile instrument is actually three carillons in one, comprising the full range of 61 Flemish Bells on the Swell Manual, and Harp and Celesta Bells in the 49-note range on the Great. Each keyboard is under separate expression. The 61 Flemish Bells divide between Middle C and C-sharp, one Expression Pedal controlling the treble bells, and the other, the tenor and bass bells.

Stop tablets on the Great Manual individually operate the Harp and Celesta Bells which can be used either separately or together. On the Swell Manual the Flemish Bells are available at the octave pitch by means of a coupler tablet; and in this case there is also an automatic, variable tremolando effecting these bells.

The "Americana" Bells is a carillon approximately half the size of the large "Carillon Americana" Bells. Whereas the "Americana" Bells instrument is confined to the 61 Flemish Bells on the Swell and the Harp and Celesta Bells on the Great, the full "Carillon Americana" has, in addition to the 32-note Pedal Clavier, two more sets of bells: the Quadra and Minor Tierce Bells, both in the full 5-octave ranges. Also, all of the sets of bells on the full "Carillon Americana", not only appear at their octave pitches, but are available on both keyboards and the Pedal; and moreover, a dual tremolando affects all sets of bells both on the Swell and the Great Manuals.

"The "Americana" Bells is one of the most versatile carillons available, being adequate and suitable for any installation and capable of satisfying the most advanced carillonneur. Its resources are unlimited, for with the wide range of the three different sets of bells offering infinite variety in color, this carillon adapts itself to almost any music. Little transposition is necessary on a carillon of this size. It is competently qualified to play the most exacting repertoire, either in the traditional or the contemporary style.

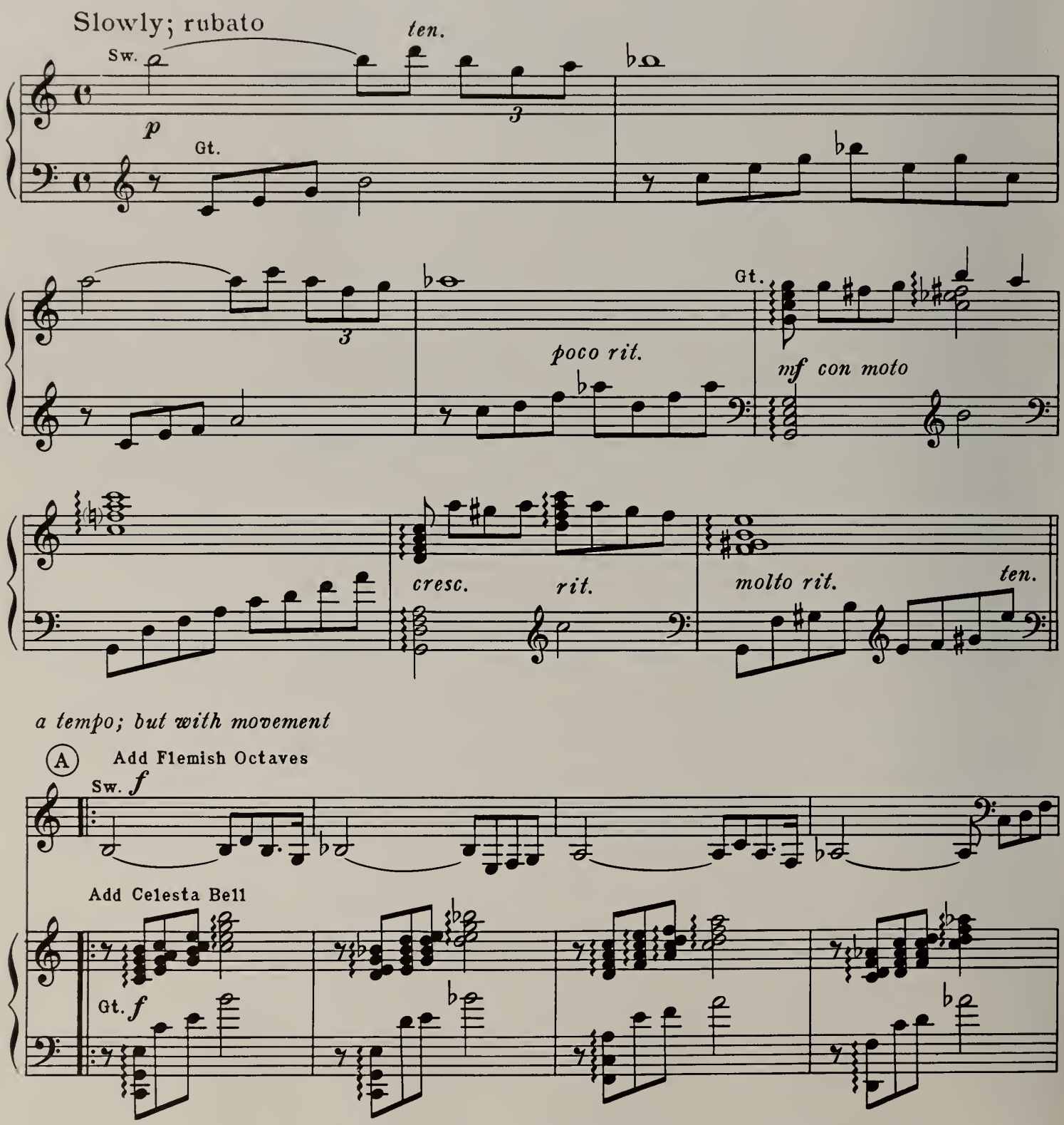
61-note Flemish Bells, 49-note Harp and Celesta Bells

The Emerald Theme

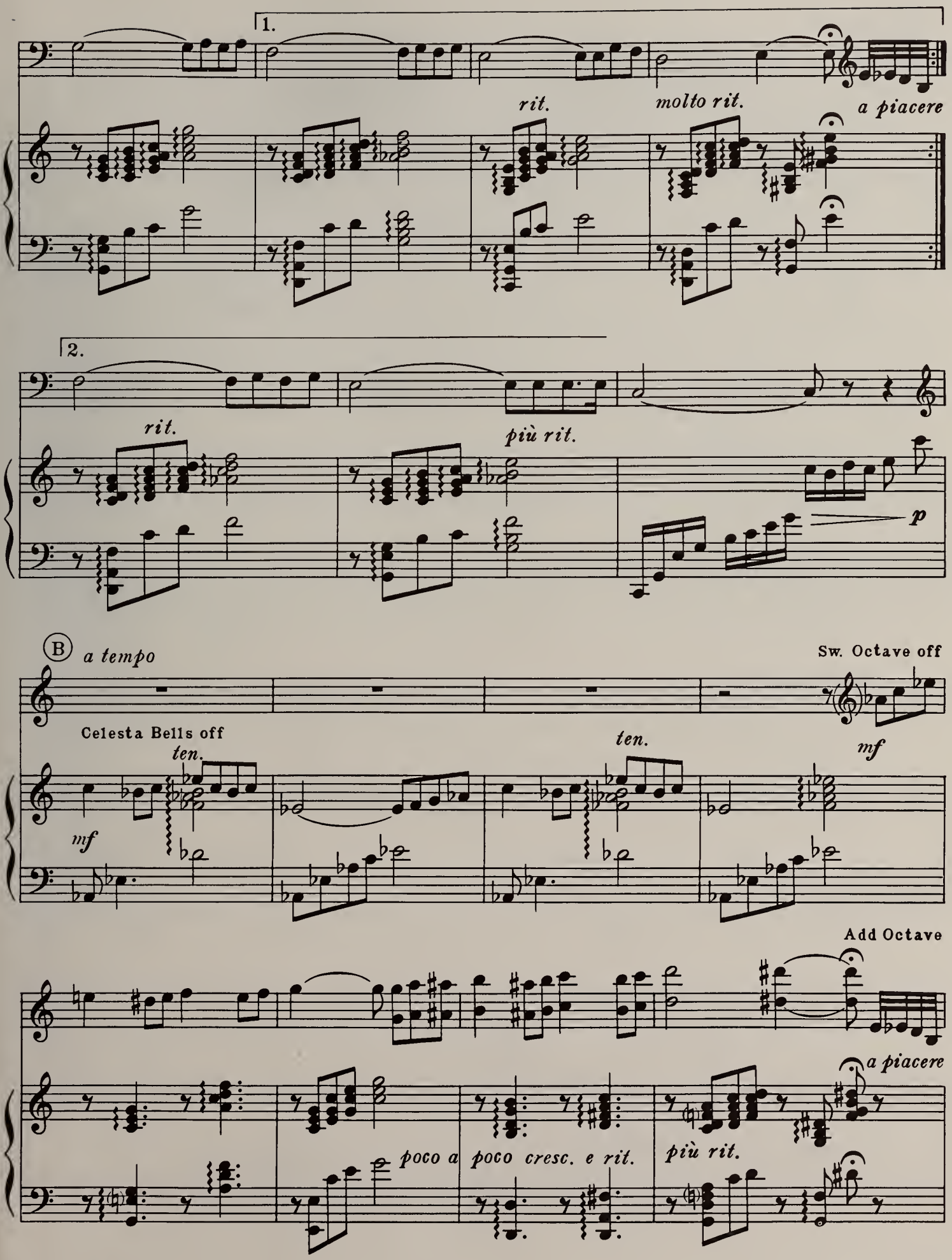
Especially written for and first performed at
The International Carillon Festival
Cobh, Ireland; May 1958

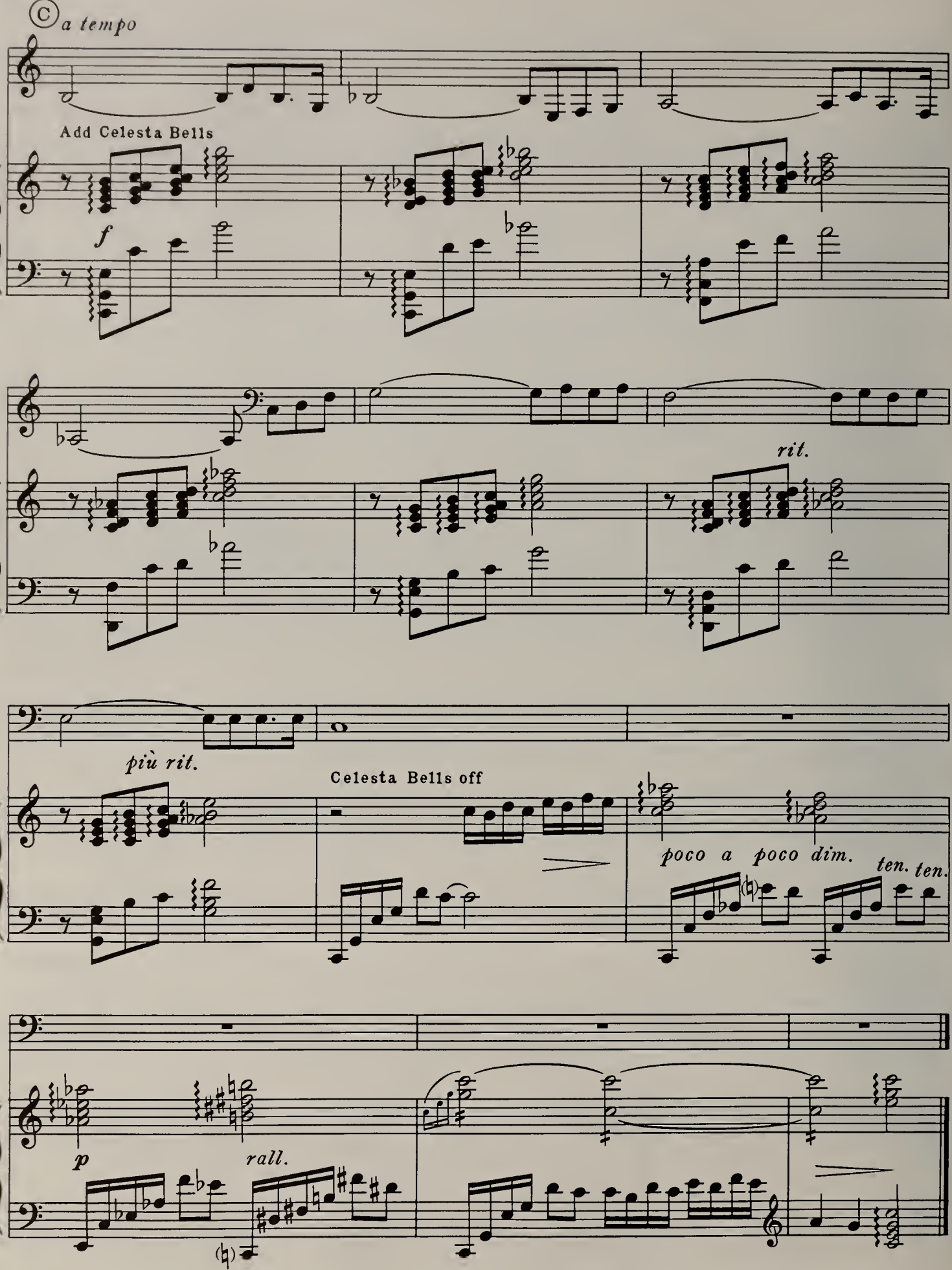
Sw. Flemish Bells
Gt. Harp Bells

JOHN KLEIN



© Copyright, MCMLXI, by J. FISCHER & BRO.
Mechanical and all other rights reserved
International Copyright Secured


1.
rit.
molto rit.
a piacere
2.
rit.
più rit.
p
B
a tempo
Sw. Octave off
Celesta Bells off
ten.
mf
ten.
mf
Add Octave
a piacere
poco a poco cresc. e rit.
più rit.


C a tempo
Add Celesta Bells
f
rit.
più rit.
Celesta Bells off
poco a poco dim.
ten. ten.
p
rall.

"THE EMERALD THEME"

The notation of this composition is distributed over three staves thereby maintaining a consistent and authoritative direction for the assignment of the position of the hands. The melody on the Flemish Bells is assigned to the top stave, played on the Swell. The two bracketed staves accommodate the accompaniment on the Great, always to be played by both hands. The execution necessitates the continual movement of the right hand from one manual to the other.

With a minimum amount of practice, this elementary technique can easily be mastered. In a sense, it is almost obligatory to play in this manner and style on the extended range of the multiple carillon, for in alternating the right hand between the Swell and the Great, the accompanimental harmony can be supplemented with total flexibility.

Since the bell is a percussive musical sound wherein its characteristics include the strike-tone and its natural decay, there is no reason to sustain the keys for the metrical value of the written notation. Therefore, the carillonneur is perfectly free to take his hands from the keyboard, for once the bell is struck, there is no way to dampen the tone. Accordingly then, the continual alternating of the hands between keyboards is a legitimate, carillonistic technical device.

It will now be noted that the music, when applied to the larger and extended range of the multiple carillon, will include directions for registration. On the Schulmerich "Americana" Bells Carillon, there are three sets of bells: the Flemish Bells on the Swell, and the Harp and Celesta Bells on the Great.

In the introduction of "The Emerald Theme", only the Harp Bells should accompany the high Flemish Bells, as indicated in the registration directions preceding the piece. At Letter A, the Octave is added to the Flemish Bells on the Swell; and direction is given to add the Celesta Bells on the Great for the accompaniment. At Letter B the Celesta Bells are to be taken off, allowing the Harp Bells to play the passage alone. In the fourth measure of Letter B, the Flemish Octave should be taken off, and then added again just before Letter C. The Celesta Bells are again added to the Great at Letter C and are thrown off for the Harp Bells to complete the Coda.

Herein again lies an advantage for the carillonneur to execute his changes in registration because he does not need to keep his fingers fixed to the keys. If one will relax while playing, there is more than ample time to lift the hands from the keyboard and make changes in registration with complete accuracy.

Americana Bells

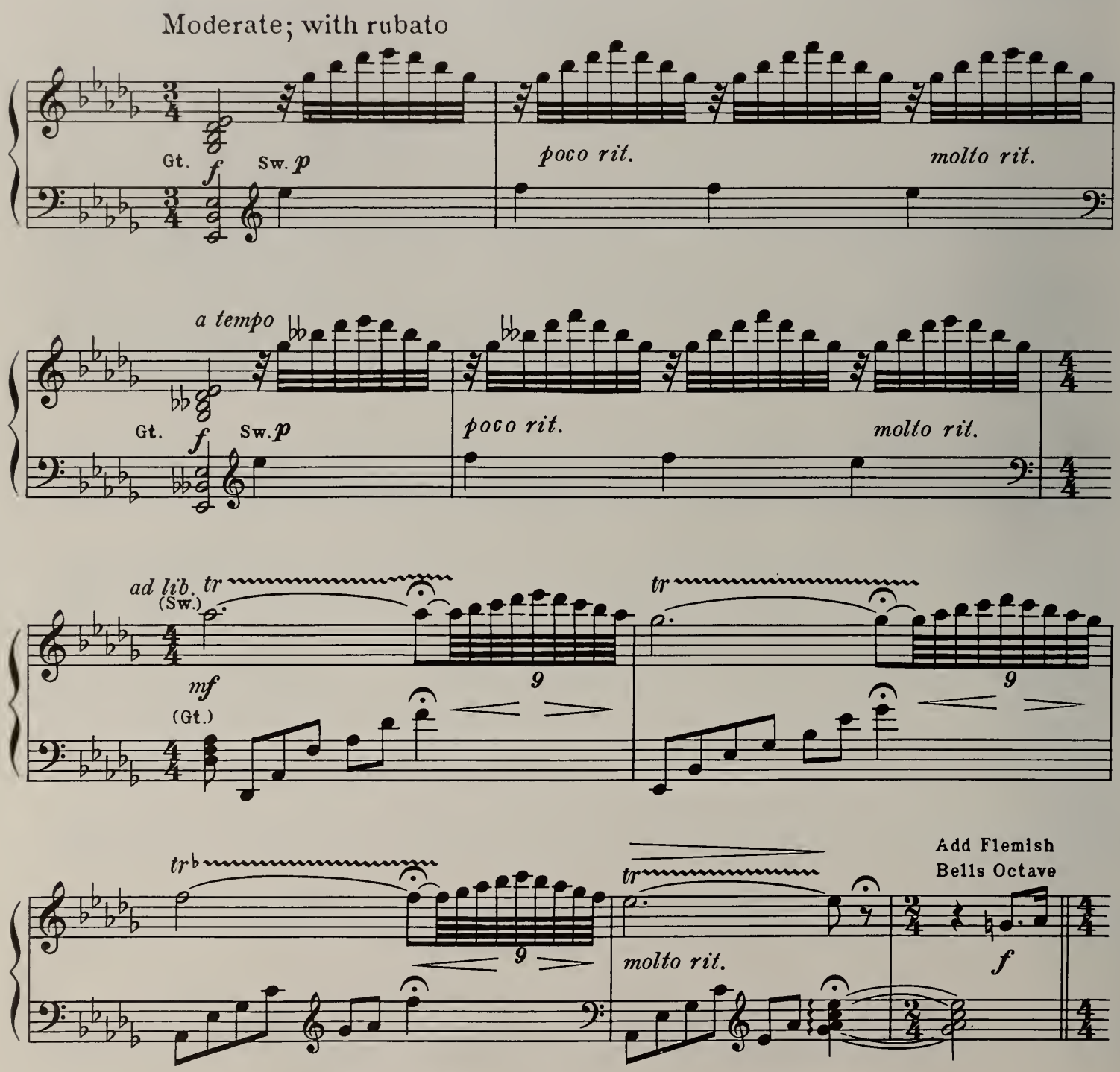
61-note Flemish Bells, 49-note Harp and Celesta Bells

In Mirabell Garden

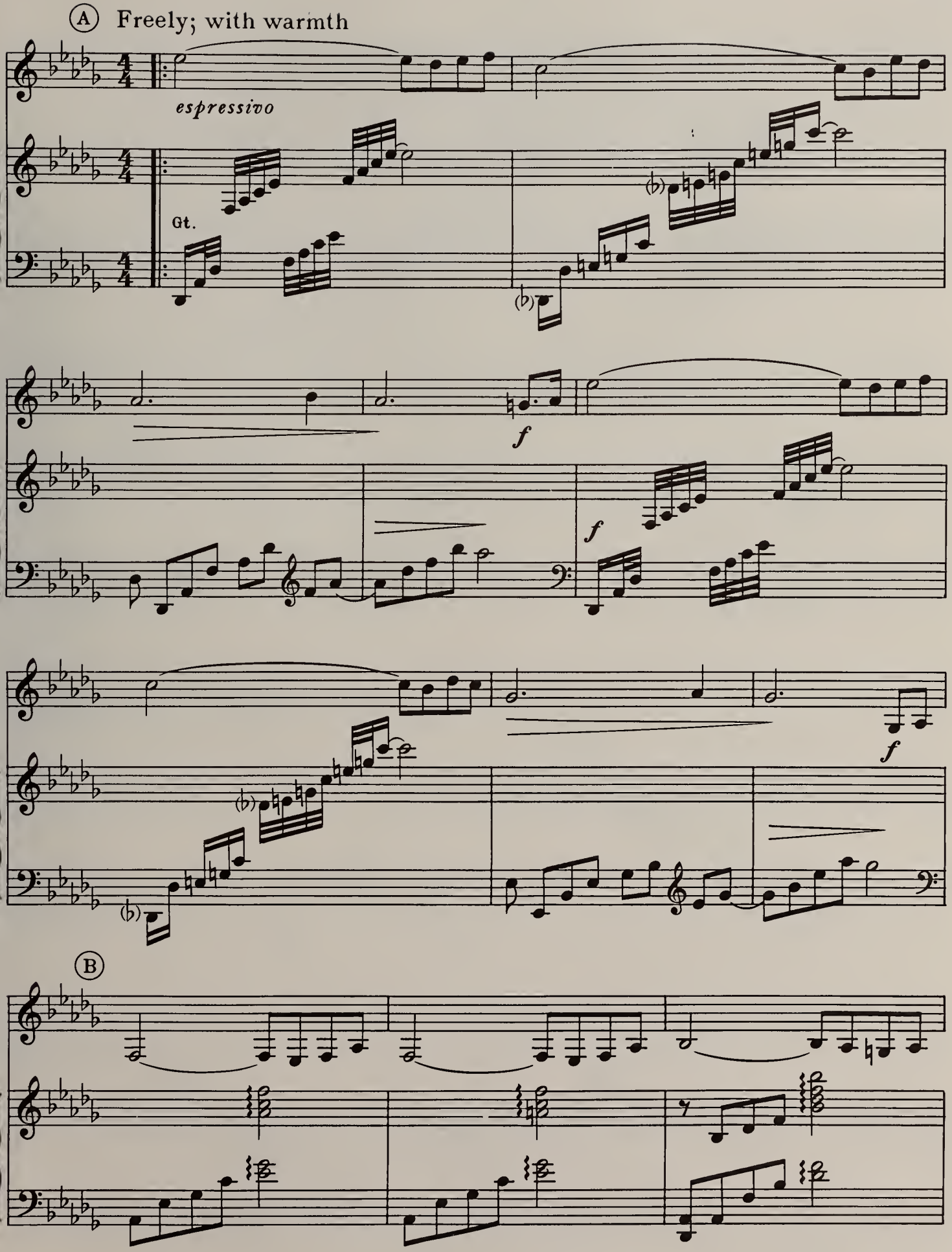
Especially written for and first performed at
The Salzburg Music Festival
Salzburg, Austria; August 1959

Sw. Flemish Bells
Gt. Harp and Celesta Bells

JOHN KLEIN



© Copyright, MCMLXI, by J. FISCHER & BRO.
International Copyright Secured
Mechanical and all other rights reserved


A
Freely; with warmth
espressivo
Gt.
f
f
f
B

2nd time Trem. on

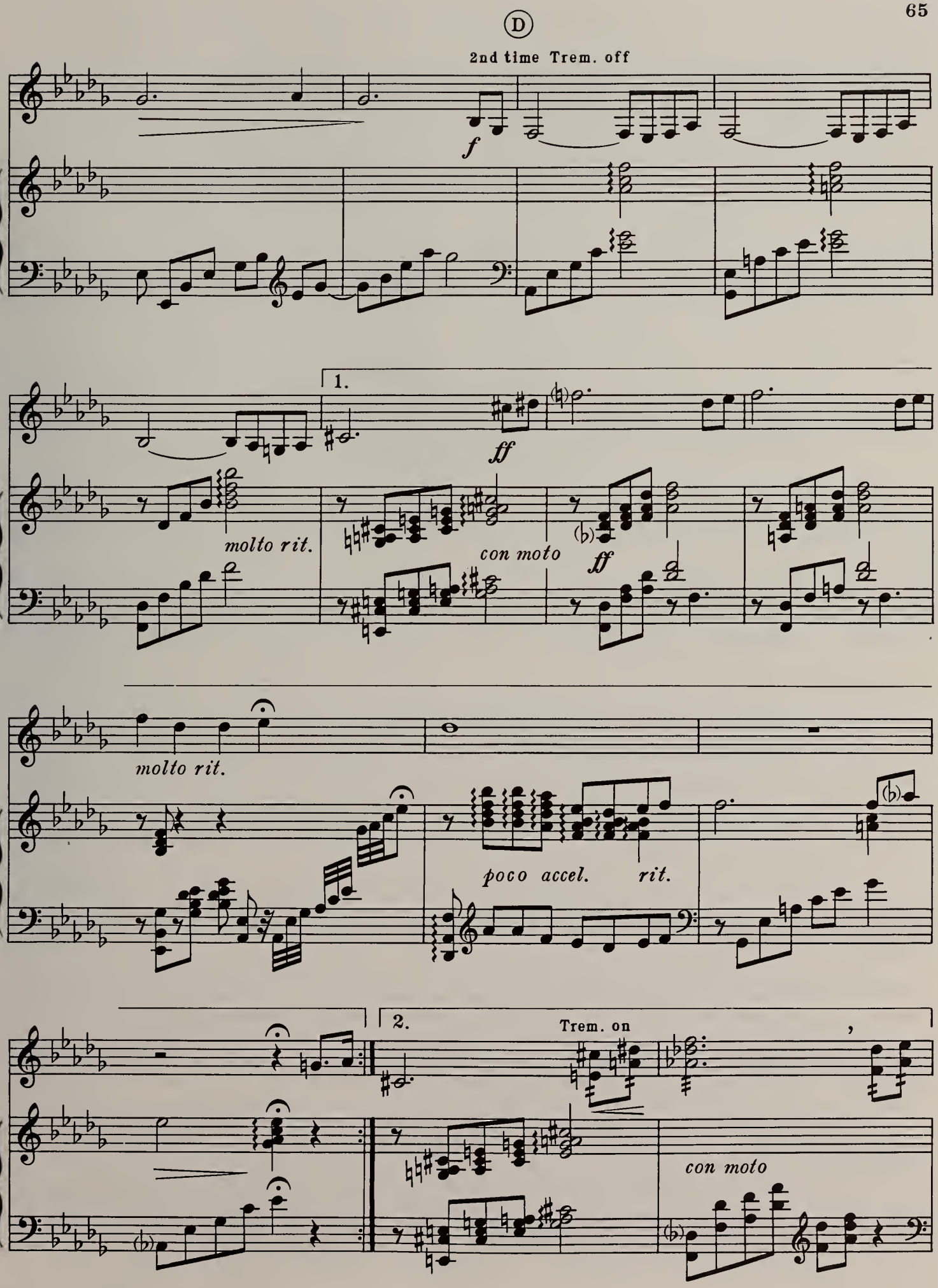
ten. Ⓒ **Tempo I**

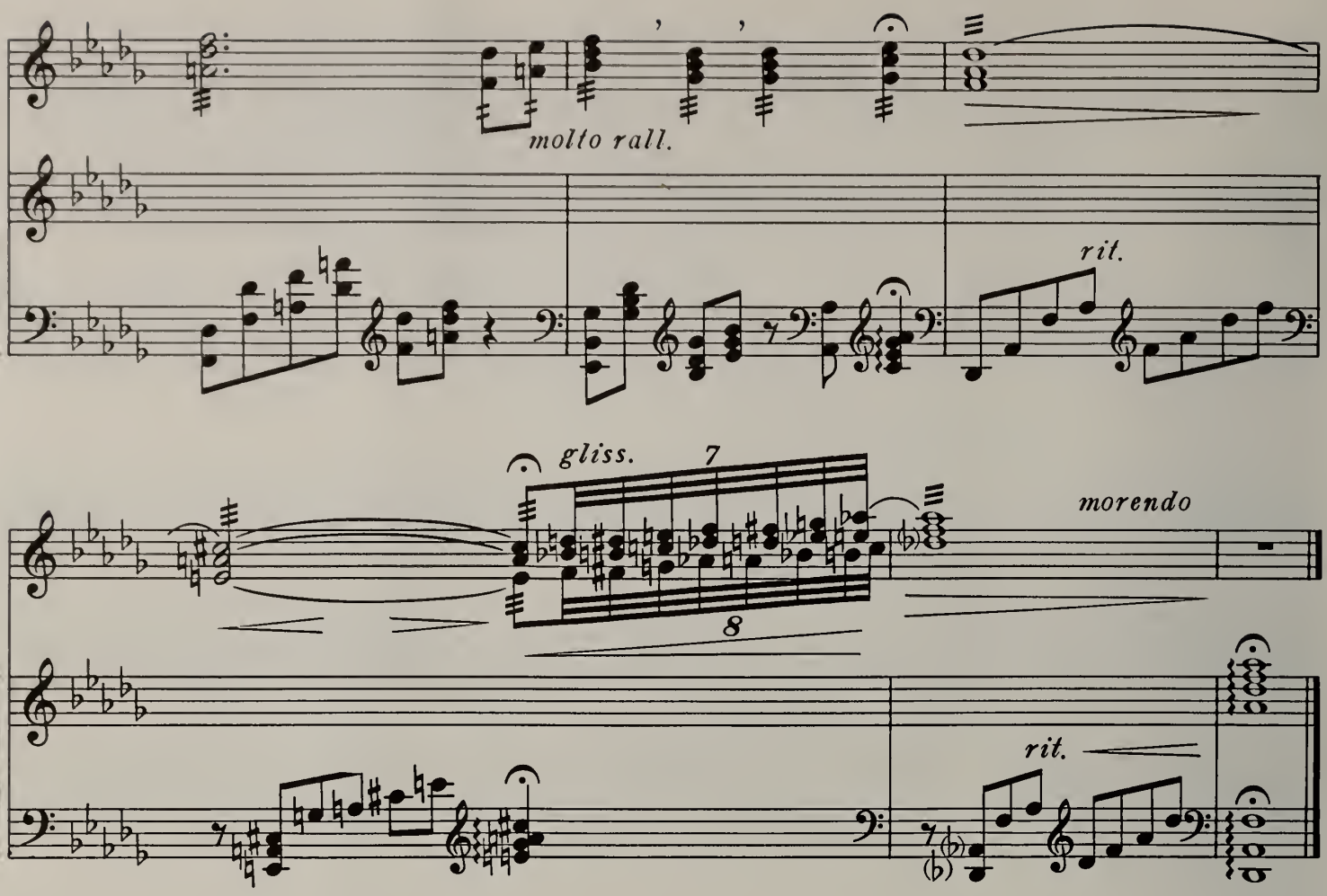
più rit.

rit.

f

f


D
2nd time Trem. off
f
1.
ff
molto rit.
con moto
ff
molto rit.
poco accel.
rit.
2.
Trem. on
con moto



"IN MIRABELL GARDEN"

This composition presents a genuine challenge for the carillonneur if he is to master a style of playing that requires extreme sensitivity and expressiveness. To convey a meaningful and significant thought in musical performance one must be capable of actually feeling within one's self a certain sensitivity and expressiveness; and, in addition, he must acquire the art of phrasing and the skill of governing mechanical expression in order to transmit and communicate his musical ideas. Herein lies the challenge in this composition, for the number must be played throughout with a sensitive, rubato phrasing, coupled with the use of the mechanical Expression Pedals for dynamic levels of balance, diminuendos and crescendos.

At Letter A the notation is distributed over three staves, hereby assigning the melody to the top stave, played on the Swell; and the bracketed staves accommodating the accompaniment on the Great, always to be played by both hands. The execution necessitates the continual movement of the right hand from one manual to the other.

It would be difficult to analyze and suggest the placement of every nuance, measure by measure, and beat by beat. Instead, it is suggested that the carillonneur in performing this composition, play it with the highest degree of tasteful expression, always searching for every possible shade of colorful meaning and feeling.

In the second measure of the second-ending, the tremolando should be added on the fourth count. The glissando near the end should not ascend too rapidly. The climax at this point is a thrilling sound, indeed, on the carillon, and, from a relatively closed position, the Expression Pedal should be opened during the ascending glissando and approach its full volume as the final chord is reached.

In order to gracefully get rid-of or conclude the tremolando just before the final arpeggio-chord, the Flemish Bells should gradually diminish until they have melted into the Harp Bells, disappearing in volume beneath the final full chord.

A purely mechanical method to shape a ritard on the tremolandoed chord is to reduce the variable Speed Control of the Tremolando. This can be accomplished by skillfully using the left hand to turn the dial, reaching above the keyboard perhaps four times during the broad ritard between the last four eighth-notes. The diminuendo should take place simultaneously as described in the preceding paragraph.

THE THREE MANUAL CARILLON FLEMISH, CELESTA AND HARP BELLS

The three manual carillon, consisting of Flemish, Celesta, and Harp Bells, each set assigned to a separate keyboard, can vary in its chromatic ranges from an instrument of 25-note keyboards to the full five-octave range of 61 notes. In this particular instance, we will use as an example a moderate sized three manual instrument consisting of 75 bells; i.e., 25 bells assigned to each keyboard, each with a range of two octaves, extending from G below Middle C to two octaves above.

The nomenclature given the keyboards from top to bottom is Swell, Great, and Choir. Like on the two manual carillon, the Flemish Bells are playable from the top keyboard: the Swell. This leaves the middle and the lower manuals for distribution of the Celesta and Harp Bells: the Celesta Bells on the Great or the middle keyboard; and the Harp Bells on the Choir or the lowest keyboard.

Since the Harp Bells are generally used as an accompanimental set of bells subsidiary to the larger solo Flemish Bells, the same logic applies to the Harp being subsidiary to the Celesta Bells. In musical language, any tonal timbre whose source and partials appear at the octave, will by natural law, stand out above the lower sounding instrument. This law is especially true wherein no artificial means of dynamic levels and controls are available; and such is the case in the Celesta Bells standing out above the accompanimental Harp Bells since they are tuned and sound an octave higher. Consequently, when each set of bells is playable from a separate keyboard, the Harp Bells become subsidiary to the Celesta Bells and instinctively assume an accompanimental function.

It must be pointed out here that the Celesta Bells take on a much larger quality of tone when played through the tower, compared to listening to the same Celesta on a monitor speaker inside. Therefore, it is of value to make use of the Celesta as a solo set of bells, accompanied by the Harp Bells, especially for tower-playing. On the three-manual carillon then, we have two sets of solo bells: the original set of Flemish Bells on the top keyboard, and the Celesta Bells appearing on the middle keyboard. The third set, the Harp Bells, remain on the lowest manual as a subordinate instrument.

In explaining the Celesta Bells as providing a secondary set of "solo bells", it does not necessarily mean that these bells should be expected to exclusively and merely play single notes, as the term "solo" might imply. On the contrary, the availability of the Celesta Bells on a separate keyboard actually provides a trichromic timbre or color, in contrast to the Flemish and Harp Bells. In fact, that third timbre or color provided by the Celesta Bells is just as useful in executing chordal passages as it is in single melodic or contrapuntal notes. None of the sets of bells on the three-manual carillon is restricted to single-note playing.

To retrogress for a moment: the Celesta Bells are frequently available on a two-manual carillon, but always playable from the same keyboard as the Harp Bells. Each set, by the manipulation of a stop tablet, can either be played alone or both together; and they can be brought into play instantly and changed continually.

However, on the three-manual carillon wherein the Celesta Bells are assigned to a separate keyboard, the antiphonal effects between the two sets of bells becomes effortless. Even on a rather quick *ostinato* accompanimental figure, the mere transference of the hand from one manual to another can supply a down-beat chord-cluster on the Harp Bells, followed on the middle keyboard with the remainder of the accompaniment-figure executed on the Celesta Bells. Herein there is a most attractive, continual change of timbre or color executed in an elementary fashion merely by switching the hand from one keyboard to the other. (Meanwhile, of course, the Flemish Bells are carrying the melody).

Short passages played by both hands can be assigned to the Celesta Bells on the Great Manual, followed by an "echo effect", or the sequence answered on the Harp Bells on the Choir Manual. Arpeggio ranges may be increased or decreased by an octave because of the pitch-difference between the two sets of bells. In other words, on an ascending arpeggio the range may be increased to three octaves by executing the arpeggio on two octaves of the Harp Bells and transferring to the Celesta Bells to complete the third octave. If this particular exposition needs clarification, one must recall the difference of one octave in pitch between the Celesta and Harp Bells, i.e., the Celesta tuned one octave higher than the Harp Bells. Also, musical interruptions and punctuations may be attractively executed in a reciprocal interplay between the two sets of bells, especially in introductions, episodes and interludes, and coda passages.

Although the above paragraph presents many favorable suggestions for interchanges between the Celesta and Harp Bells, there still remains the important function of the Celesta Bells alternating with the Flemish Bells. For example, a phrase of a hymn-tune may be played solo on the Flemish Bells, answered by the solo Celesta Bells on the second phrase, all the while accomanied by the usual Harp Bells.

On some carillons there is a coupler device operative on the middle manual, bringing the Harp Bells up from the Choir to be played simultaneously with the Celesta Bells on the Great, thereby providing still another solo or tone-color.

In conclusion, the three-manual carillon is certainly a versatile instrument, indeed, offering the carillonneur kaleidoscopic possibilities for creative invention. The feasabilities and the potentialities of the three-manual carillon are almost unmeasurable.

Three Manual Carillon

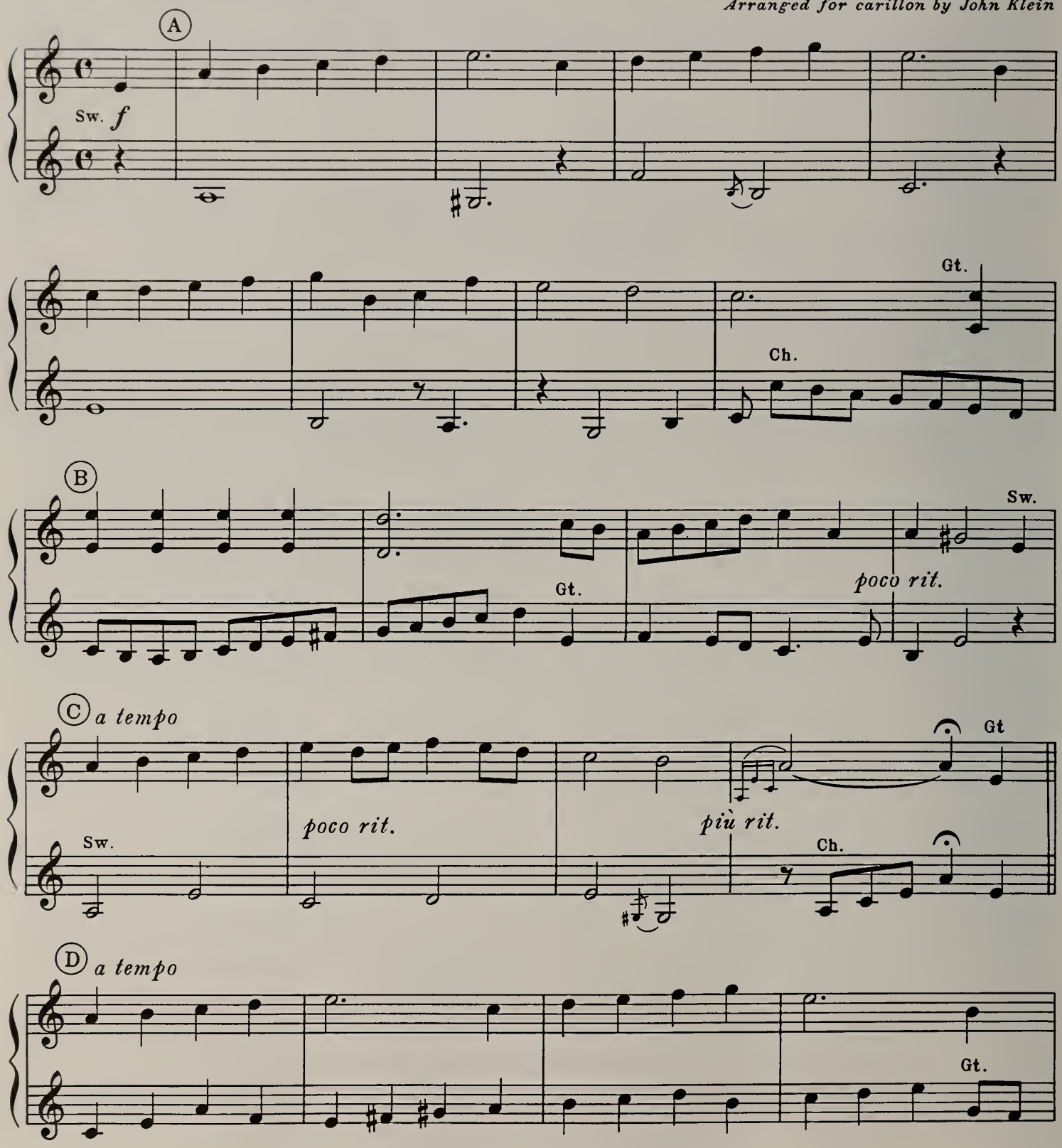
Swell: 25-note Flemish Bells, Great: 25-note Celesta Bells, Choir: 25-note Harp Bells

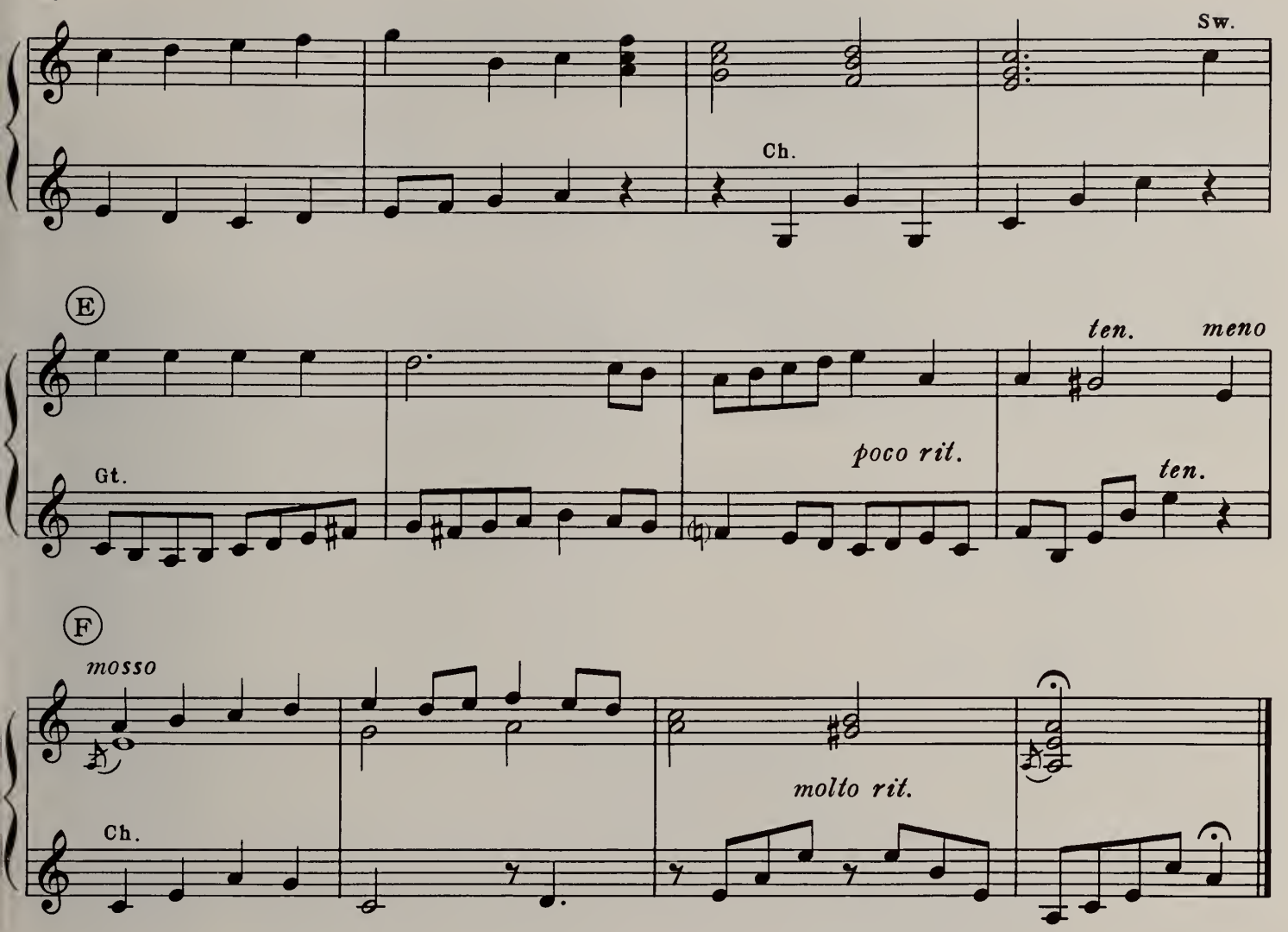
The God of Abraham Praise

With dignity; not fast

LEONI; HEBREW MELODY

Arranged for carillon by John Klein





"THE GOD OF ABRAHAM PRAISE"

The first part of this well-known hymn-tune is played in two-part harmony on the Flemish Bells. At the bar before Letter B, a new color, the Harp Bells, enters on a descending scale passage which continues to weave its moving line beneath a third color, the Celesta Bells in octaves on the melody. At Letter C the Flemish Bells return to play the melody, again harmonized in two parts like the beginning.

On the second verse at Letter D, the melody on the Celesta Bells is accompanied by the Harp Bells in simple style. At bar 5 a short passage is played entirely on the Celesta Bells, finishing the phrase with the Harp Bells punctuating a pedal, rhythmic accompaniment beneath three-part harmony.

When the Flemish Bells take up the melody at Letter E, the choir to Great Coupler could be added, thereby coupling the Harp with the Celesta Bells for the contrapuntal line in the accompaniment. Approaching the end at Letter F, the Flemish Bells play in harmony in addition to the Harp and Celesta Bells in the left hand.

With the Three Manual Carillon, a wide variety of color-changes can be achieved with a minimum amount of effort. In addition to the combinations illustrated in this composition, one could also use the Harp Bells alone; and, in some cases, the Harp Bells could play the melody to a certain accompaniment on the Celesta Bells.

It might be justifiable to call attention to the quarter-rests at the ends of some of the measures. Although there is no way of stopping the tone at these points, thereby observing the accuracy of the time-value of the notes, they do allow and indicate particular clarity in the notation which envelops the beginnings and endings of phrases.

THE SCHULMERICH "CARILLON AMERICANA" BELLS

The Schulmerich "Carillon Americana" Bells instrument literally is a symphony of bells. The zenith of all carillons, it stands as a towering giant in the world of creative craftmanship. The maturity of its design in both mechanical versatility and quality of tone is the ultimate of perfection.

The size of the "Carillon Americana" does not determine its greatness, for it is the quality of the sound of its bells and the ingenuity of its design that make this carillon truly a masterpiece. Consisting of five different sets of bells, it is, in a sense, five carillons in one. The carillonneur has at his command unlimited color combinations. In simulation, he can orchestrate his music. The Schulmerich "Carillon Americana" Bells instrument is, therefore, a symphony of bells.

Comprising five sets of bells, each of 61 notes, the specification is as follows:

Flemish Bells
Harp Bells
Quadra Bells
Celesta Bells
Minor Tierce Bells

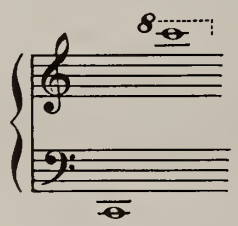
The different sets of bells are controlled by tilt-tablets placed in banks above the keyboards. Each set of bells, besides appearing in its fundamental pitch, is also available at its octave. In organ nomenclature, this is the equivalent of 8-foot and 4-foot pitches.

From two 61-note keyboards and a full 32-note pedal clavier, the carillonneur performs somewhat in the manner of an organist in that he disperses his hands over two manuals and he uses his both feet.

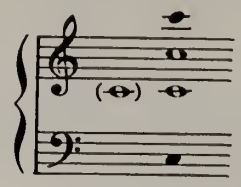
Three to four Expression Pedals control the dynamic levels. The automatic variable Tremolando controls and affects all the individual sets of bells (as explained elsewhere).

Since the Flemish, Harp, and Celesta Bells have been discussed under separate chapters, we now turn to the tonal make-up, and later, the function of, the Quadra Bells and the Minor Tierce Bells.

First, the Quadra Bells. The range covers five octaves, as follows:



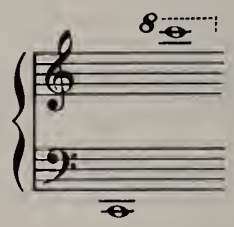
The Quadra Bell, like the Harp and Celesta Bell, also has selected octave-tuning in its partial series arrangement. Striking Middle-C, the partials of the Quadra Bell sound as follows, (the whole notes designating the intensities):



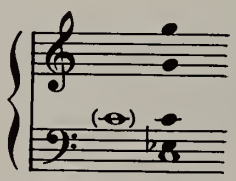
The timbre of the Quadra Bells is more precise than the Harp Bells, yet not as linear as the Celesta Bells. Like the Harp Bells, the Quadra Bells have a very definite depth and solidity of tone, but they are more piquant and have a more comprehensive quality. The above chart indicates the intensity of the octave, indicating there is a slight "bite" or "edge" to the tonal-make-up.

The three basic functions of the Quadra Bells for use in the Schulmerich "Carillon Americana" are as follows: 1) Color, 2) Reinforcement and 3) Mixing. For a variety in color, they can be used either as solo-bells or played in chordal passages. As reinforcement to the Harp Bells, they provide a preciseness to the tone, especially for outside or tower-playing. The mixing of the Quadra Bells with other tone sources furnishes unlimited tonal varieties; as examples: the mixture of the 8-foot Quadra Bells with the 4-foot Minor Tierce Bells, or the 4-foot Quadra Bells with the 8-foot Harp Bells, etc.

The Minor Tierce Bells is the last set of bells to be explained in this book. The chromatic range of the Minor Tierce Bells is the same as the other four sets of bells, as follows:



These bells are quite different in timbre from all the other bells. Striking Middle-C, the series of partials is arranged as follows:



The minor-third is close to the synthesized strike-tone (indicated by the whole note below Middle C). Two fifths are present: the first immediately above the second partial, and the second an octave and a fifth higher.

The salient tonal characteristic of this set of bells is almost deceptively delicate. The minor-third is somewhat unobtrusive, yet with its fundamental there is sort

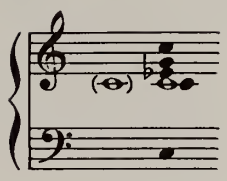
of a veneered glaze surrounding its tone. These bells can function directly or indirectly; i.e., they can be used alone or they can be added to another set of bells. When mixed with another tonal source, they produce a new lustre and add a certain gloss to the tone.

Their decay is delicate and brief. In the middle and upper register these Minor Tierce Bells sound like a "polished twinkle"; in the low register they create a mysterious, "feathery strum".

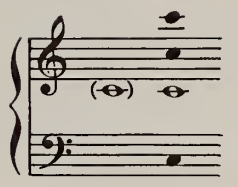
Performing on the Schulmerich "Carillon Americana" Bells instrument requires the same amount of devotion and preparation as any other carillon. Its size does not make it more difficult to handle. On the contrary, its versatility makes it even easier to play than smaller instruments because of the limitless variety of tonal effects that can be produced.

To sum up this symphony of bells — the Schulmerich "Carillon Americana" — the complete comparison of the partial series of the various sets of bells is as follows (always striking Middle C):

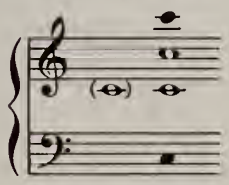
Flemish Bells



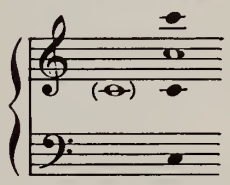
Harp Bells



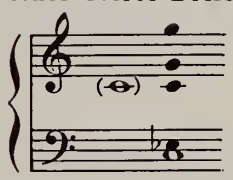
Quadra Bells



Celesta Bells



Minor Tierce Bells

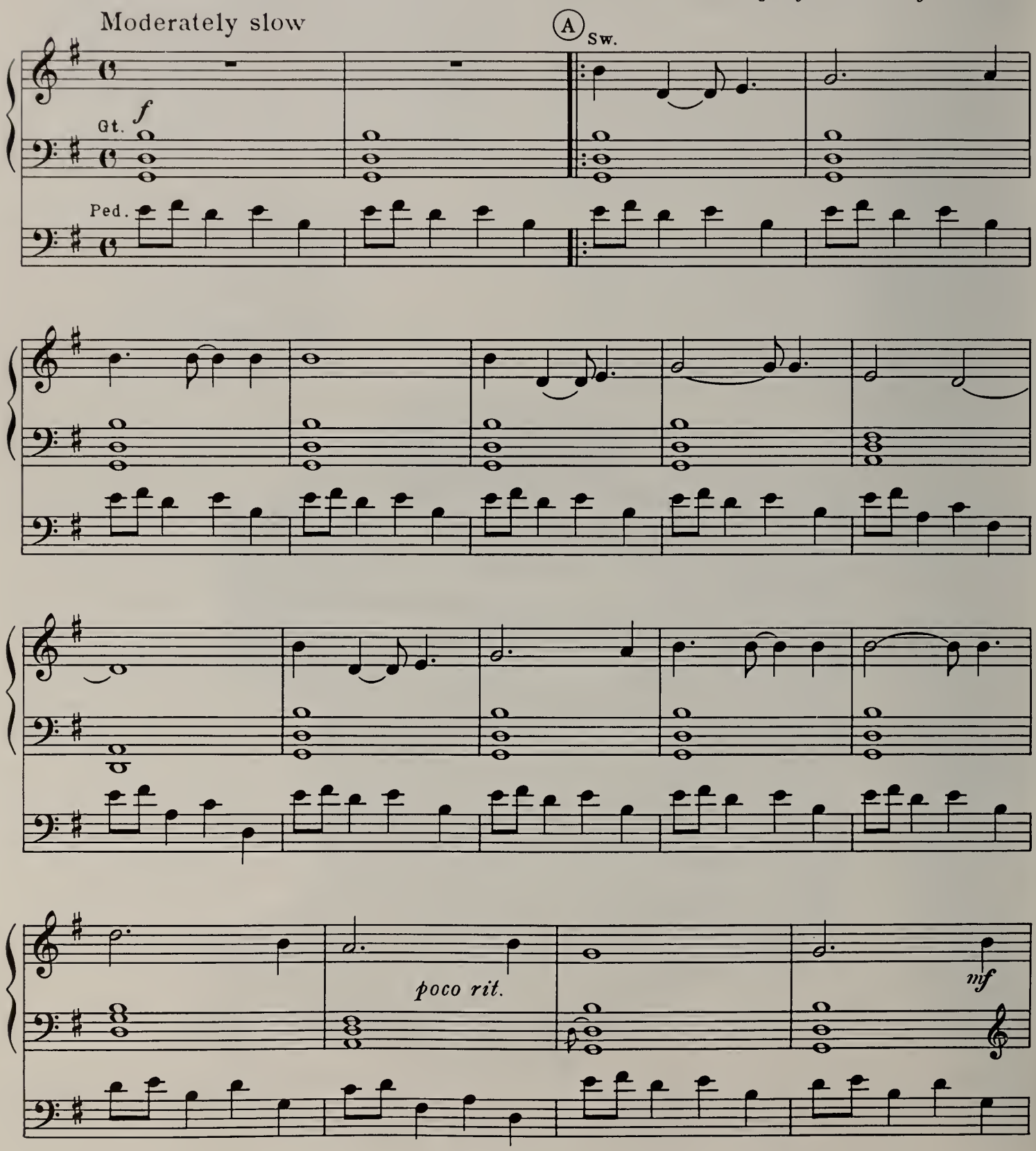


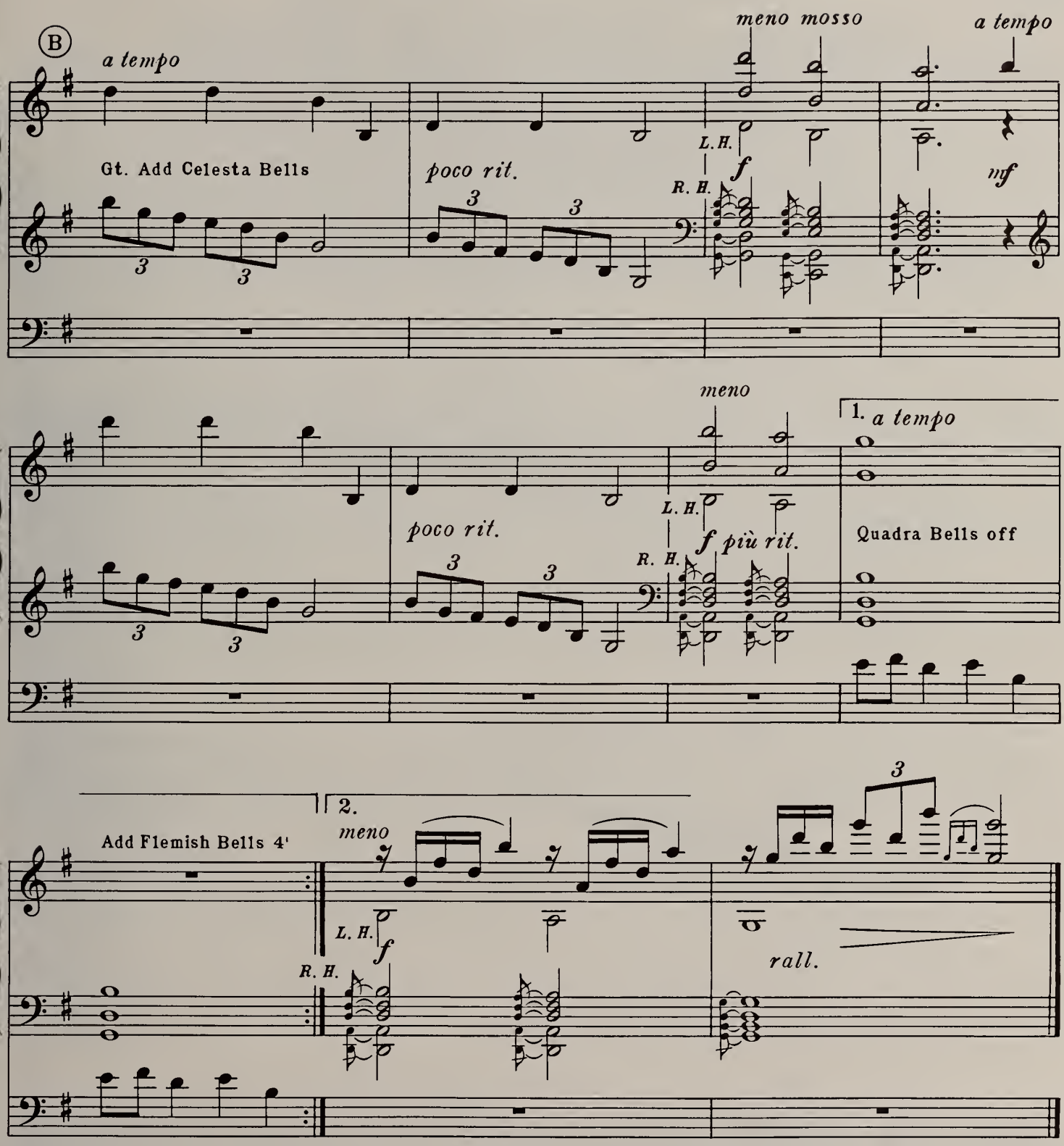
The Console—Schulmerich "Carillon Americana" Bells Instrument

Nobody Knows the Trouble I've Seen

Sw. Flemish Bells
Gt. Harp Bells
Ped. Quadra and Minor Tierce Bells

AMERICAN SPIRITUAL
Arranged for carillon by John Klein





"NOBODY KNOWS THE TROUBLE I'VE SEEN"

Here is an example of a well-known, simple melody arranged for the versatile Schulmerich "Carillon Americana" Bells instrument wherein three sets of bells, each of different timbre, simultaneously play their own part. The basic harmony is played by the left hand on the low, rich Harp Bells, while an ostinato figure is played in the upper register of the pedal clavier, on the small Minor Tierce and Quadra Bells. Against the harmony and the ostinato figure, the Flemish Bells play the melody, beginning at Letter A.

On the third bar of Letter B, both hands play the anticipated chords on the Great, immediately followed by the three-octave melody on the Swell played by both hands.

As explained in a previous chapter, since the bells produce a percussive sound with their characteristic strike-tone and natural decay, there is no reason to sustain the fingers on the keys; consequently, the hands are free to rapidly alternate between the two keyboards.

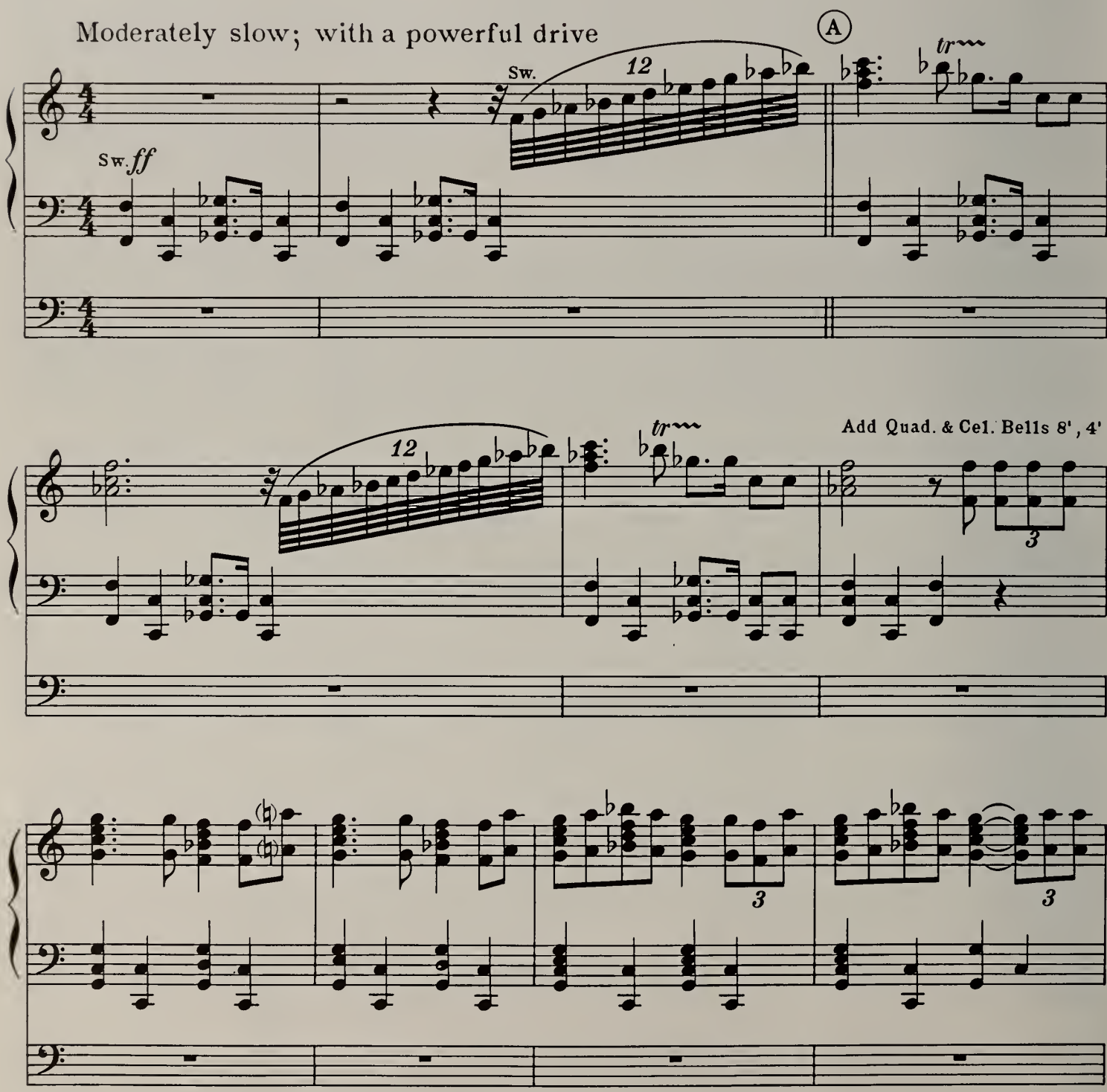
Schulmerich "Carillon Americana"

Americana March for the Carillon

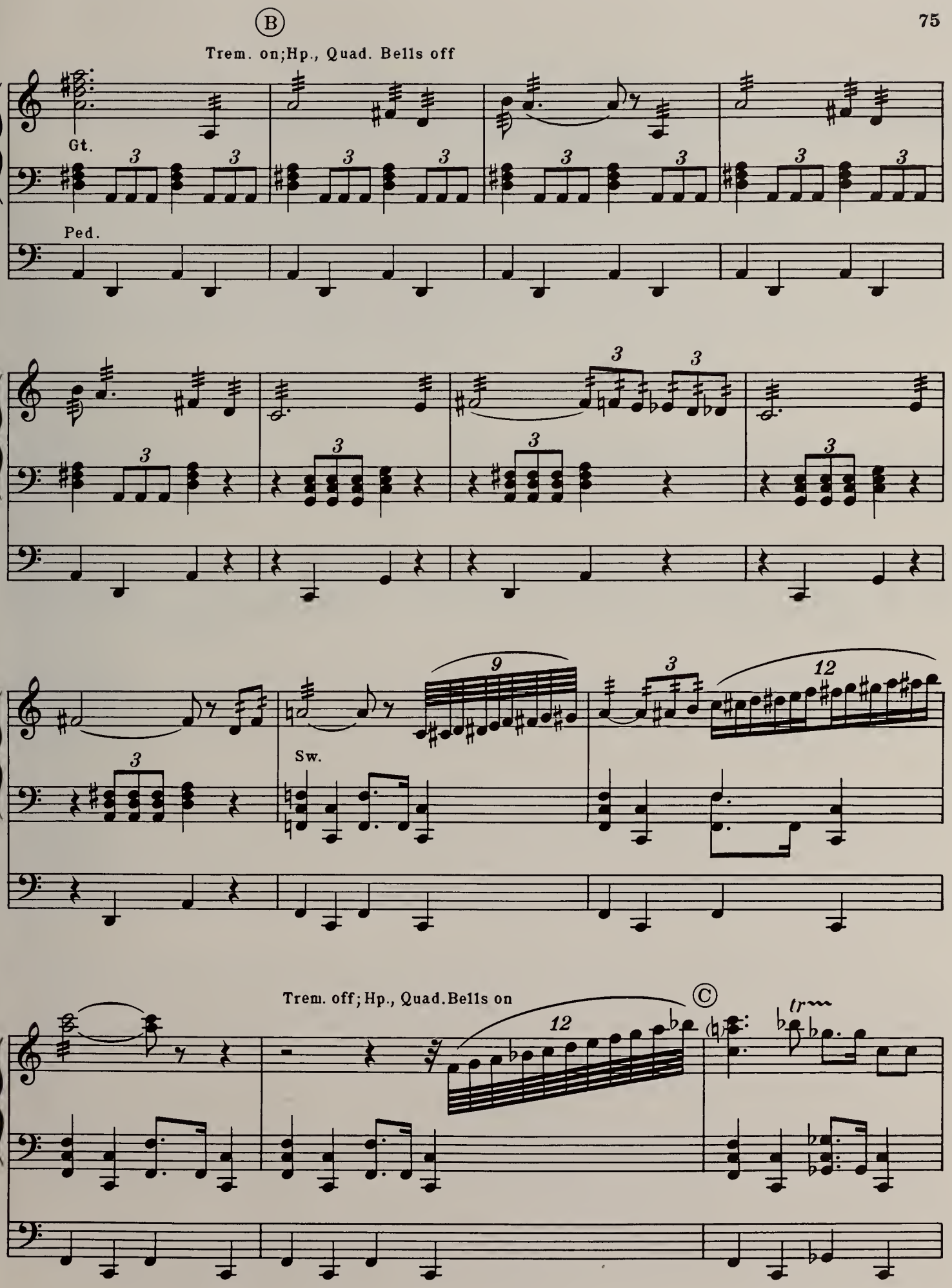
Especially written for and first performed at
The World's Fair
Brussels, Belgium; 1958

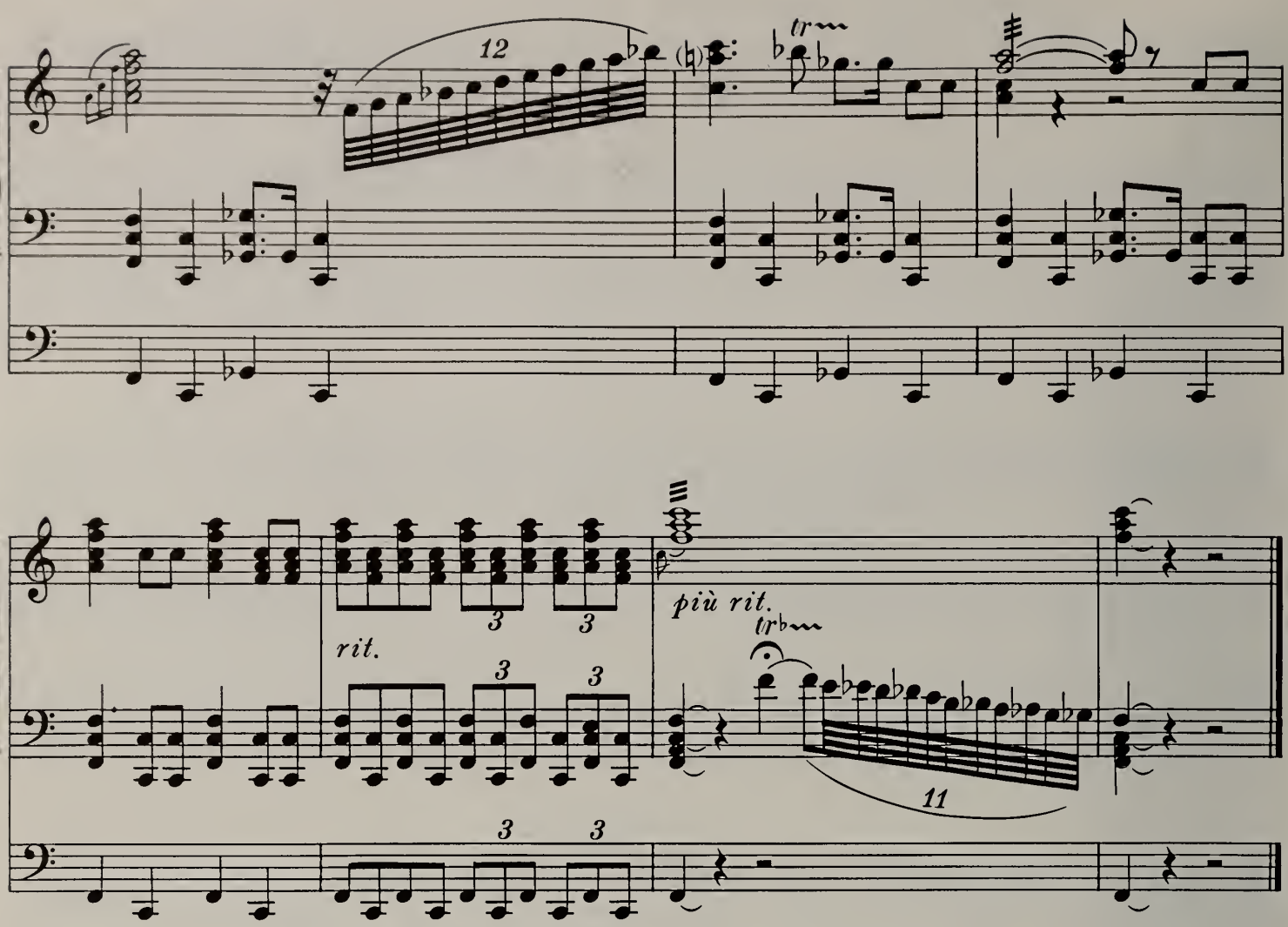
Sw. Flemish Bells 8', 4', Harp Bells 8'
Gt. Harp, Quadra and Celesta Bells 8', 4'
Ped. Flemish, Harp and Quadra Bells

JOHN KLEIN



© Copyright, MCMLXI, by J. FISCHER & BRO.
International Copyright Secured
Mechanical and all other rights reserved


B
Trem. on;Hp., Quad. Bells off
Gt.
Ped.
Sw.
Trem. off; Hp., Quad. Bells on
C
tr



"AMERICANA MARCH FOR THE CARILLON"

This march should be played in a very strict tempo, with an incessantly powerful drive. The Harp Bells added to the Flemish Bells in the left-hand rhythm surround the tone with a reverberating depth and supply the giant, bass bells with even more force. Preceding the fifth bar in Letter A, the Quadra and Celesta Bells at 8′ and 4′ should be added to the Flemish Bells. There is adequate time to manipulate the stop tablets during the half-note at the beginning of the bar for, as previously stated, the carillonneur is perfectly free to take his hands away from the keyboard once the note or chord has been struck.

At Letter B the Harp and Quadra Bells on the Swell should be taken off for the tremolando passage that follows on the Flemish Bells. Just before this point the left hand commences the quarter-note and triplet rhythm on the Great, using the pre-set Harp, Celesta, and Quadra Bells. The glissandos on the Swell during this passage should be executed with a certain dramatic sweep simultaneously with the slight opening and closing of the Expression Pedal.

Two bars before Letter C, stop changes again take place. Precisely on the third count (in the second bar before Letter C) the right hand must be released. Exactly on the fourth count the Tremolando must be taken off; and with definite accuracy the Harp and Quadra Bells must be added to the Swell on the first count of the next measure. All of these stop tablet manipulations should be practiced with as much diligence as one would devote to the accurate playing of notes and correct fingering. Nothing can be left to chance. If the putting-on and taking-off of stop tablets is not rehearsed in set rhythm over and over again until absolute precision is acquired, then the carillonneur is not ready to perform the piece in a public performance.

By all means, one should under-estimate the tempo of this march and not be tempted to play it too fast. The exact tempo can result in a very dramatic performance; but if it is hurried, it can only cause chaos.

Editor's note:

THE MUSICAL ADAPTATIONS, TRANSCRIPTIONS, AND ARRANGEMENTS (BELONGING TO THE PUBLIC DOMAIN) ARE ESPECIALLY WRITTEN FOR THE CARILLON, INCLUDING THREE ORIGINAL COMPOSITIONS, ALL PUBLISHED HEREIN.

CARILLON RECORDINGS

ALLELUIA ..... RCA (Belgium); EPA-9622
Played by George Clement

THE ARLINGTON CARILLON ..... International; LP-5015
Played by Anton Brees

JOHN KLEIN PLAYS THE CARILLON ..... RCA (Belgium); EPA-9590
Played by John Klein

MELODIES AT THE CARILLON ..... RCA (Belgium); EPA-9610
Played by John Klein

THE BELLS ON CHRISTMAS MORN ..... Decca; DL-8792
Played by Robert Carwithen

THE SCHULMERICH "CARILLON AMERICANA" BELLS ..... Schulmermich; SC-100
Played by John Klein

CAROLING ON THE CARILLON ..... Columbia; CL-1056
Played by John Klein

AROUND THE WORLD ON A CARILLON ..... Columbia; WL-135
Played by John Klein

A CHRISTMAS SOUND SPECTACULAR
RCA-Victor; LPM-2023; (Stereo) LSP-2023
Carillon with Orchestra and Chorus
Played by John Klein

THE NEW SOUND AMERICA LOVES BEST
RCA-Victor; LPM-2237; (Stereo) LSP-2237
Carillon with Orchestra and Chorus
Played by John Klein

THE CALL OF THE CARILLON
RCA-Victor; LPM-2255; (Stereo) LSP-2255
Carillon with Chorus and Organ
Played by John Klein

THE BELLS OF NIAGARA ..... Americana Records; AR-3 (EP)
Played by John Klein

BELLS FROM THE SKIES ..... Americana Records; AP-2 (EP)
Played by John Klein

THE BELLS OF PEACE ..... Americana Records; AR-4 (EP)
Played by John Klein

MT710.K6 MUSIC
3 5002 00390 9384
Klein, John
The art of playing the modern carillon.

DATE DUE

MAR 5 1986			
OCT 26 1988			
OCT 2 5 1994			
OCT 1 2 1994			
OCT 3 1 2003			
NOV 0 2 2003			
MAY 0 5 2004			
OCT 3 0 2006			
GAYLOR D			PRINTED IN U.S.A.

Music

fMT 710 K6

Klein, John, 1915-

The art of playing the
modern carillon.